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Program Guide to CFUV FM102

INTERVIEWS VIEWS REVIEWS

FREE

March 1993

OFF BEAT FM MAGAZINE

Jr. Gone Wild

Film Fest

Melvins Worship

Dialtales

Female in the 90s

A Listener's Guide to Victoria's Alternative Radio

CFUV Presents Sunsplash pg. 4

March
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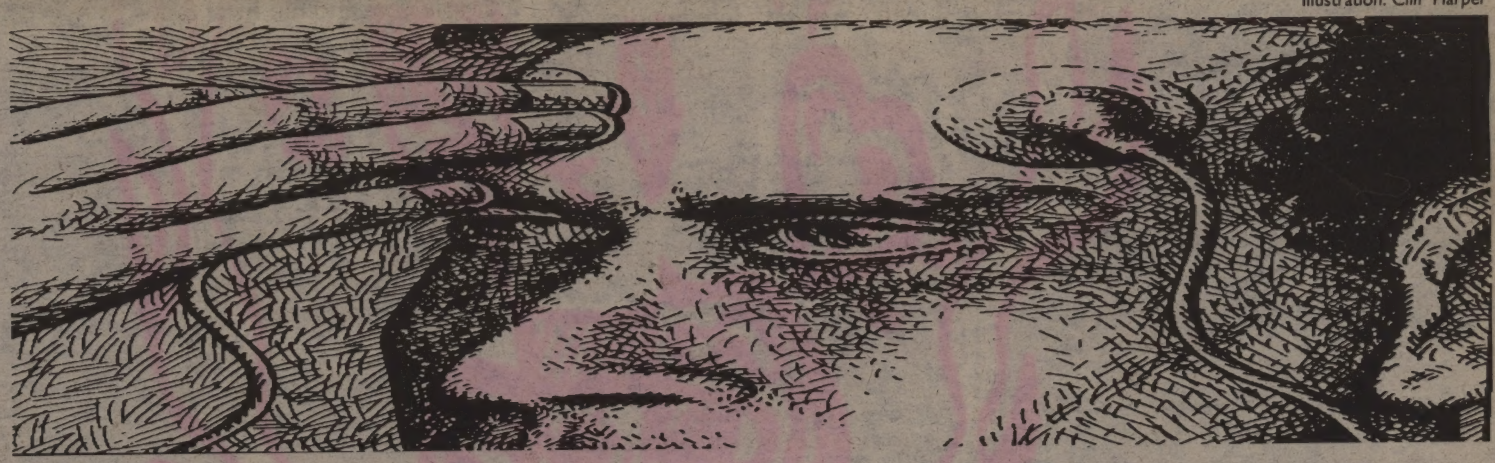

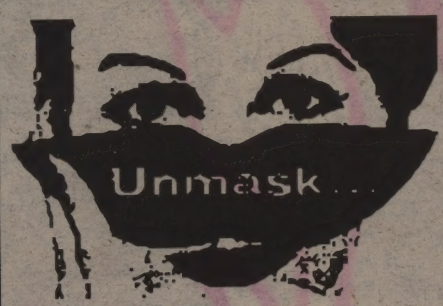

the alternatives

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Life at the FUV

by Magnus Thyvold

There are a few interesting highlights in this month's programming. March brings a new environmental show, International Women's Day, women's basketball, and more.

Premiering this month is a new 13 part series *Cycles of the Sound* produced by Bellingham's Environmental Perspectives. This series focuses on water quality issues concerning the Puget Sound/southwest British Columbia region. Nearly five million people live in this area, and effect dramatically the region's lakes rivers and waterways. The series will look at the pressures on our aquatic ecosystems and what can, and needs to, be done to protect them. *Cycles of the Sound* hits the air waves every Friday at 2pm starting March 5.

Perceptive readers will have noticed that is the time slot Chenee Bamford's W.A.R. aired. Unfortunately, Chenee is moving on (hopefully, to greener pastures) so we will no longer be blessed by her unique blend of politics and critical thinking.

March 8th is International Women's Day and we hope to bring you a special day of women's programming. At press time, full details hadn't been worked out, but stay tuned to CFUV for more information.

CFUV will be broadcasting Vikes Games from the CIAU Women's National Basketball Finals which are being held in Victoria this year. The Vikes are currently undefeated this season and are looking very good to claim another championship for UVic. CFUV will be covering the Vikes opening game on Friday, March 12 at 8:30pm and the their second game on Saturday at 6pm or 8pm, depending on Friday's result.

Our political activism program, *Into the Streets*, has hit the ground running after its debut last month. Producers Tom, Jezebel and Chris would like to remind us that they are very interested in hearing from activist groups or individuals about their activities, upcoming protests and demonstrations and anything else of interest to the politically aware listener. They can be contacted either by mail to *Into the Streets* c/o CFUV or by calling CFUV (721-8702) and leaving a message. ▲

In the Hole

Greetings brothers & sisters, young & old, phlegmatic & sanguine, dry & moist, fragrant & smelly.

Many vital fluids have been shed in the production of this wretched issue. It is the freshly sprouted, illegitimate fruit of someone's loins, which now hangs heavy and swollen on a sagging vine. So consume as you would a sacramental food product. It may taste a little bland, but just keep eating, for the tribulation is at hand. Yes, great woes have befallen this humble publication. The very fabric of *Offbeat*'s editorial staff has come unravelled, leaving an inexperienced control freak of questionable moral fibre quivering at the helm.

But fear not, huddled masses. There is salvation. And with all salvation, comes submission. Indeed, personal power can be yours if you SUBMIT to the *Offbeat*. A thousand cultural icons can now be at your mercy. Your previously worthless opinions, brainchildren, artistic expression, and conspiracy theories are in demand. Upon seeing your name in print, you can instantly receive the respect and, yes, sex appeal that has previously been denied. Take it from me, gentle reader, Tom Vu now waxes my ear hair and loves it! All it takes is a short, buttock-firming jaunt to the top floor of the SUB (Satanic Undulating Behemoth) to harness this tool of cataclysmic power and intrigue.

So it is written, so it shall be done. ▲

Cliff Harper

Scene Ventage

by Jason Flower

Well, our editor quit. Great. I got a full time job. Great. I'm always late handing in this column. Great. Welcome to Scene Ventage. I've been very busy this past month so bear with me if I've missed anything. Here's the scoop on the local music scene...

News...Contempt, Victoria's only true punk band, have broken up. Their last show, with **Thumbscrew** and **Laffing Stock**, was incredible. Steve (bass) is moving to Vancouver to play guitar with ex-**Peanut Gallery** members. Wolf (guitar) is now in **Enrage**. **Spiral Jetty** are waiting for their contracts to arrive from their apparent label. **Banana Royal** is going through line-up changes. **Tall Guy Short Guy** have broken up. **Wire Bastard** are reformed with new members (apparently two from Banana Royal). The new **Laffing Stock** is out and sounds like a completely different band. And most importantly, there is a new punk record store in Duncan called AREA 51. It's run by Gordon Chow. The address is 163 Station Street. Phone 746-8869. Check it out!

Changes... Steve (bass) has left **Enrage** to join up with Harold and Jode. Scott has replaced Steve. **Christmas** is now called **Santa**. **Hung10** are now called **$ix Cent$** and are releasing a tape soon.

Progress...Gadget recorded at NG recently. **Lost Cause** and **Pigment Vehicle** recorded at Dollhouse recently. **Cow With A Blade** recorded at Sporadic recently. **More** have great shirts for $12.00. The **Hump** 7" is godlike. Hump deserve a few lines for their theatrical set in Vancouver. Nude saxophone playing, spitting on the crowd, peeing on Arish, shooting heroin, she-male porno videos, and the inevitable crowd attacking the band! A great show, and a crowd full of uptight assholes. **Scrape Chamber** are planning to record an LP. Nanaimo's **Intellectual Heterosexuals** play grungy-funk and are excellent musicians. **Sidknee Spitt** have shirts out.

New bands... Noah McNayr is **Mr. Sunshine**. His younger brother is in a punk band that was called **Naswar** (I don't think they have a new name yet). **The Apes** is ex-Kye Bay members. Parksville homes **Three Old Cows** and an apparent punk band that I'm yet to find out the name of. Check out **Coiler**. Watch for **Scherzophrenia** with Josh (ex-**Big Sounder Chainsaw**) on vocals. There are a few bands hiding around Duncan, Cobble Hill, and Shawnigan Lake. The only one I could get a name out of was **Grimace**. Watch out for **Jeffrey Sez** and **Barrier**.

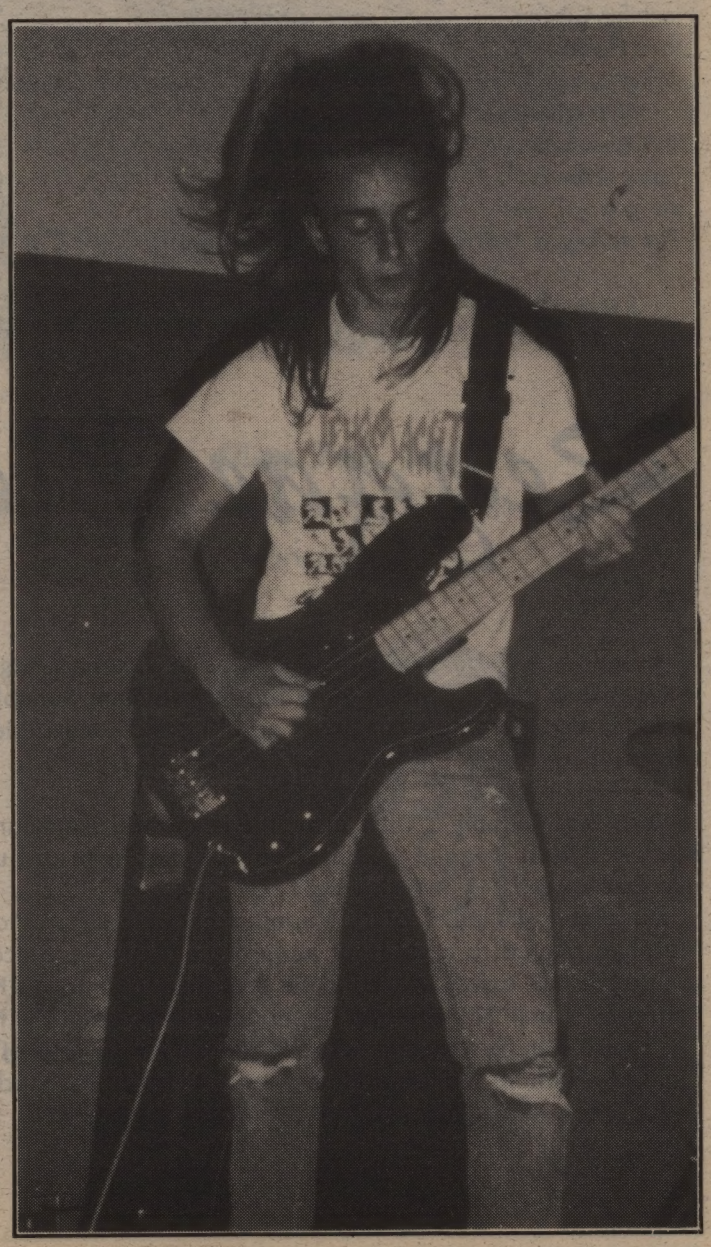
Across the water... The new **Thumbscrew** rules. New **Hushpuppy** tape. Check out **Man**. **Superconductor** just recorded another LP. The **Lung** CD is out. **Big Gulp** rule. New **Kreviss** 7" is out. When in Vancouver, go to Scratch Records and buy everything. Read Vancouver Special in Discorder for more on Vancouver.

Blast From the Local Past : *The Human Torch* by **5 On A Date**.

This month I'm looking for the **Dayglow Abortions'** *Out of the Womb* LP, *Vancouver Complication*, and old local tapes.

Thank you so much to everyone who reads this column. Please pass on news and tapes c/o CFUV.

P.S. Listen to *Only in Victoria*, Wednesdays from 2:30 - 3 p.m. Bye! ▲



Peter Randal back in his MORAL DECAY days. Pete also co-wrote the fanzine Sponsored Death a few years back. Pete recently died: he will not be forgotten.

Photo: Jason Flower

by Mark Higgins

ARE YOU READY FOR THE COUNTRY?

"Country music is white soul music," said Gram Parsons, the late country-rock legend, and in many ways he was right. As much as any type of music, genuine country music must come from the heart, and is an attempt by the artist to share his or her experiences. This leaves the musician open to ridicule – it's a fine line between sincere and maudlin, and much of commercial country music is so calculatingly emotional that it borders on parody. But when we hear an old Hank Williams song about being lonesome, it makes us uncomfortable to hear someone expose his feeling so nakedly. This was no witty phrase-turner writing songs from 9 to 5 and then going home to a loving family - these are the feelings he lived and died with.

Like punk, rap and early rock and roll, country music gains much of its appeal from its accessibility. Thousands of dollars and years of music training aren't needed for these grass roots forms of music. Performers are not necessarily judged on talent or technique but on energy, commitment and how close they come to some unspoken connection with their audience. But as these forms gain mass popularity and are incorporated into the music industry they are often robbed of everything that gave them their power. Punk becomes New Wave. Rap loses its political anger and gains Hammer and Kriss Kross as leaders. And country moves to Nashville.

Country music experienced a rapid increase in popularity during the years following World War II. Live radio programs and local recording artists gained popularity across Canada and the U.S., with each area having its own style, sound, and regional influences, but as country became a big, money-making industry record companies consolidated in Nashville, making it virtually impossible for non-Nashville country artists to make a living or gain popularity. And predictably everything coming out of Nashville began to sound more and more alike. At the same time radio stations began forming rigid programming formats, i.e. top 40, easy listening, country. In the decades before this a radio station might have played a blues program right after a country barn dance; often the music flowed into each other as the different styles borrowed from one another, covering each other's songs and adapting their instrumentation. But soon, with the segmentation of music, a song had to fit a strict definition of style and topic to get played on a country station. Country music became almost exclusively music for and by whites, with no recognition or acceptance of outside influences.

These changes will sound familiar to anyone who has ever had to listen to a "classic rock" station. Rock's diversity of styles and influences is stripped away to achieve a comfortable mainstream sound. The programmers have no interest in the music except as a marketing tool; a certain style of music is calculated to attract a stable demographic listening group, who can then be sold to advertisers. Classic rock stations recycle familiar sounding music to ensure that they don't offend their listening market or advertisers. Whether it's the Rolling Stones or the Black Crowes, an image of just enough rebellion can be safely projected. The result is the boring repetition of the same old poses. The same thing has been happening to commercial country music over the past 30 years - a stable, familiar sound where real innovation is virtually unheard of in case it offends the listening audience. The result is the pablum you hear when you turn to a country radio station today.

So, like CFUV listeners already know, the best music is going on outside of commercial radio. Artists like Guy Clark and Pat Temple act in country's true tradition - they incorporate blues, rock, jazz and whatever else it takes to complete their vision. Stepping away from Garth Brooks, who demonstrates his musical depth by covering Billy Joel power ballads, you find alternative country-rockers the Lost Dakotas who play cookin' versions of old Hank Snow tunes. Bands like the Grievous Angels breathe life into Canada's traditional fiddle tunes and weave them into their vision of today's world. And all of this goes on almost completely ignored by commercial radio and the big record companies.

Real country music is still worth listening to. It deals with the problems and joys of modern living. So don't be fooled by what commercial radio tries to sell you – a bit of digging brings great musical rewards. ▲

Folk'n New Releases

Artist	Title	Label
Vern Cheechoo	*Lonesome & Hurting*	Dark Light
Ken Dunn	*Skywatch*	Snow Rose
Susan Cogan	*Space Age Primitives*	Nomad
Jennifer Gibson	*Too Far Gone*	T.S. Records
John Gorka	*Temporary Road*	High Street
Jackie Janzen & Travels With Charley	*Jackie Janzen & Travels With Charlie*	Grinning Tree 002
The Klezmatics	*Rhythm & Jews*	Flying Fish
Laura Love	*Pangaea*	Octoroon
Various	*Moose Lodge*	Vertigo
The Arrogant Worms	*The Arrogant Worms*	Independent

Folk can be heard six days a week from 8am to 10am Monday to Saturday on CFUV FM 102/cable 104.3.

Reggae News

by Clay

It's been a very busy couple of months in Victoria's Reggae scene. CFUV and Rasta Pod enjoyed presenting the first Reggae Sunsplash Tour to come to Victoria. Also, Toronto's Fujahtive, and England's Maxi Priest washed up on our shores.

Early Bird Warning.... Once again the Island will skank for two days at the Third Annual Island Reggae Fest at Providence Farm on July 3rd. For general information, call 743-3675 or 388-5777.

Musango Rolls Into Town.... Marimba madness swept Victoria last March when Musango played to a sold-out audience at Harpo's. Since then, the band has toured the U.S. extensively, and are returning to Victoria's Herman's Jazz Club on Saturday, March 27. Musango (pronounced Moo-sahn-go) means "in the forest". Their repertoire is strongly rooted in the Marimba music of the Shona people of Zimbabwe, where Musango have spent a lot of time studying their craft. Bring your dancing shoes!▲

POPULAR SECRET RADIO PHRASES

SERIES Nº. 1

by Don Bergland

How many times have you been listening to your favorite radio program when the announcer suddenly says something that sounds like a foreign language? "Baroosta pwit nookfax!" Who can understand that? This is extremely frustrating for those who do not know how to translate the secret language frequently used by radio announcers. To help translate these phrases when you hear them, we offer a continuing series of Popular Secret Radio Phrases. We hope this helps make "radio listening" even more enjoyable.

Secret Radio Phrase #1: De pwat ala fwa, con doom peer doosh?

Translation: I didn't know the knob turned that way?

Secret Radio Phrase #2: Meatwah pew toe calhoot too kwat doodoo?

Translation: Are you sure that's where I wear the headphones?

Secret Radio Phrase #3: Horstew nay reen foo shitaki pit?

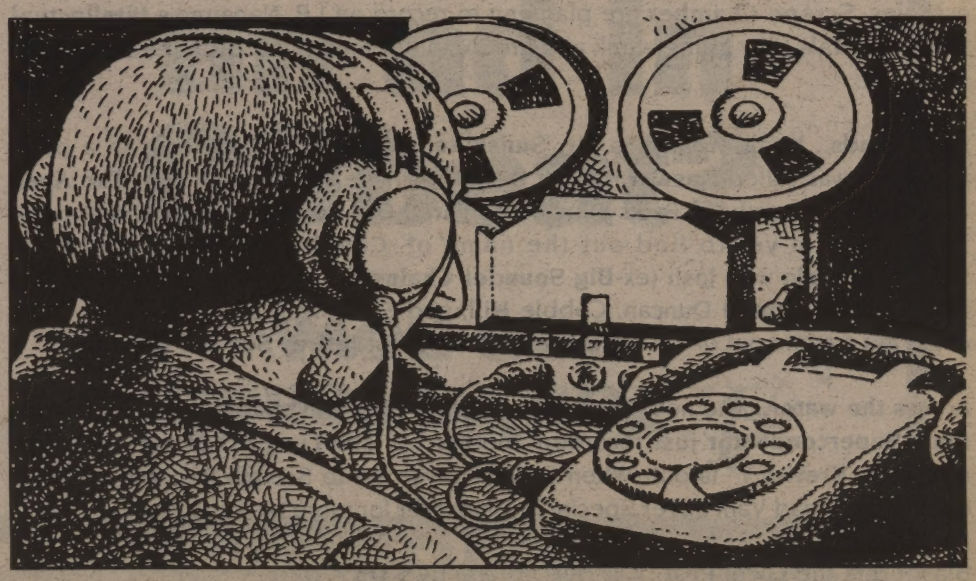
Translation: You mean I need a funnel too?

Secret Radio Phrase #4: Le CD bono yugeen slavrutpik.

Translation: That CD sounds good enough to suck.

Secret Radio Phrase #5: Raw goo! Slatnip coito moornot fin backwah?

Translation: Excuse me! Won't that plug up the microphone? ▲



1000 MILES TO GO WITH JR. GONE WILD

Interview by: Brad Pareis
Transcribed by: Doug McKay
Written by: Kevin Butler

Almost thirty, Mike McDonald is the only original member of Edmonton's Jr. Gone Wild since its inception ten years ago. The band consists of Mike (vocals, guitar, and most of the writing), Dove (bass), Chris Smith (guitar), and Larry Shelast (drums). During this latest tour, they were accompanied by Jane Holly but she left. Mike felt that the music suffered, so they recruited Kathryn Rose of the Toronto band Wind May Be Damaged. Kathryn also did vocals on their latest recording, *Pull the Goalie*, and Mike feels that she's "very versatile."

Jr. Gone Wild played in excess of 200 gigs in 1992. During the month of April, they toured Europe and, according to the band, they were well received. Mike adds, "Not many Canadian bands tour there so it was somewhat of a novelty act for them." Apparently they were interviewed on community radio in Slovenia, where everyone heard them including the border guards. According to the band, the border patrol wanted to party with them as they tried to leave the country. According to McDonald, they do pretty well everywhere but "Saskatoon and Regina need their ass kicked.... Last time we played Saskatoon we had people that wanted to hear Social Distortion tunes and we were fucked." Ever since touring regularly back in 1986, they have consistently gained popularity with the Campus crowd. They find it difficult (time-wise) to play a lot of material from their earlier recordings, especially when they play for only forty minutes a night as the opening act.

Mike feels that their country-edged alternative sound is comparative in attitude and taste to that of the Beat Farmers (minus Country Dick Montana). Otherwise it is a conglomeration of other people's influences and tastes and who writes the music. You'd be hard-pressed to pigeonhole their sound, even though a lot of their songs seem to be about drinking, falling down, and relationships.

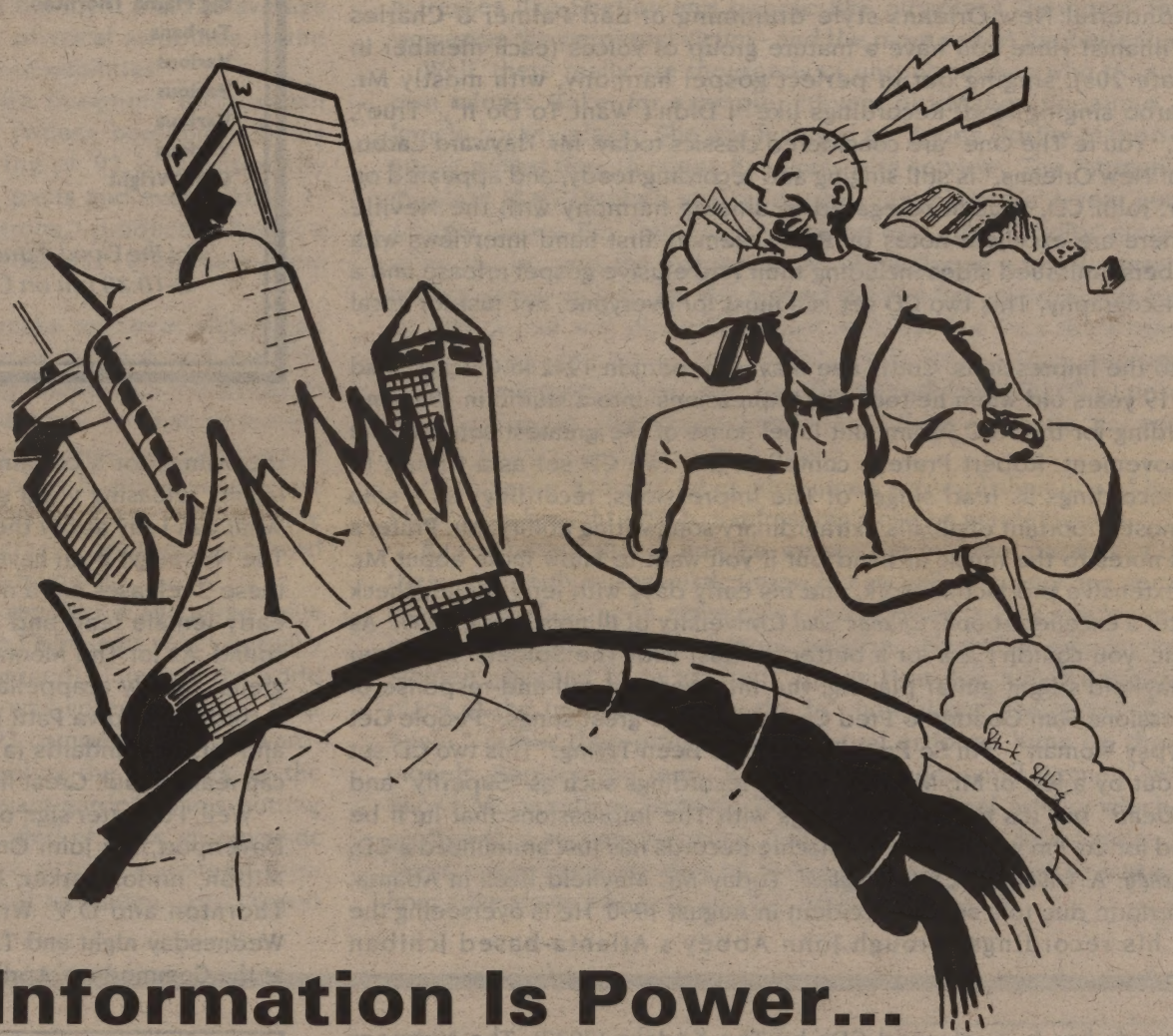
Mc Donald doesn't agree that they are pure country or a parody band poking fun at country music. "I got into music because I fell in love with the rock n' roll dream. In my youth I made some mistakes and now I'm trapped into this sort of lifestyle, but I can't complain because I'm having a good time," explains Mc Donald.

Surprizing to some, Mike started out in the underground punk rock scene "doing halls and gigs back in '78 or '79...and now I'm making maybe $150/week at what I'm doing," laughs McDonald. He's quite intense and determined to make Jr. Gone Wild popular, apparent in the amount of time and energy he's put into the band.

On selling out, Mike states, "Everyone has to eventually somehow, someway. There's no way around it.... If you are going to do this for your living and actively pursue it and try to elevate your profile to a point where you've got a large audience, there's certain compromises that have to made and there's no way around it. and the best you can hope for is to make sure you still have your underwear when its all over...make sure it's your underwear." He adds, "People say that if you get paid for what you do then that's a sell-out. Unless you're some absolute saint there's no way of avoiding it....certain degrees of success have to affect you. You can't stay the same."

At one time, Island Records was interested in Jr. Gone Wild to the point where they signed a letter of intent and fronted the band $5,000. However, the New York office decided not to sign them, so they kept the money, tore up the contract and everyone was happy.

The band recently released a video for "Rhythm of the Rain" (from *Pull The Goalie*) which has generated some airplay on Much Music and will hopefully translate into more public recognition. When asked about the religious overtones of some of Jr. Gone Wild's music, Mike replied, "I'm the son of a soldier in the armed forces, we're Irish-Catholics and it's something I think about....what's my existence compared to the rest of the universe. It's not a preaching thing and I'm not advocating one belief or another - it's just me thinking out loud." He adds, "Those songs that have religious references are usually those that ask questions rather than statements, or that's the way I intended it." Rather than getting irritated by people constantly interpreting his lyrics, he welcomes the interpretations and difference of opinions. You can check out their latest, *Pull the Goalie*, available on Stony Plain Records ,or go and see them March 4th at Harpo's, and make your own interpretation. You won't be disappointed. ▲



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by Eric Leblanc

red Hot! 'N' blues

reviews of current R&B releases

The vocal group (or Doo-Wop) music is very much alive today, with all the new reissues coming out. First let me recommend Jay Warner's excellent *Billboard Book Of American Singing Groups* which was published in December 1992. As the editor restricts the length of this column, let me get to the CD releases, and I'll review the book at another time.

MCA's new two CD set dedicated to Curtis Mayfield (MCA 10664: *Curtis Mayfield & The Impressions: The Anthology*), the Spiders' complete recordings (Bear Family 15673: *The Imperial Sessions*), and Relic Records' continuing CD series all point out the great diversity of blues available to us.

The Spiders were originally a gospel group formed around the Carbo Brothers, Hayward & Leonard. Under the guidance of the ace production team of Dave Bartholomew & Cosimo Matassa, they recorded some of the greatest '50s New Orleans music of all time. Unlike other vocal group recordings, the musical accompaniment stands out - great Lee Allen & Herb Hardesty tenor sax solos, and that wonderful New Orleans style drumming of Earl Palmer & Charles "Hungry" Williams! Here you have a mature group of voices (each member in their mid/late 20s), singing out in perfect gospel harmony, with mostly Mr. Hayward Carbo singing lead. Recordings like "I Didn't Want To Do It", "True", "Witchcraft", "You're The One" are considered classics today. Mr. Hayward Carbo, "the voice of New Orleans," is still singing and recording toady, and appeared on a recent Dr. John CD, though relegated to singing harmony with the Neville Brothers. There are excellent notes by Rick Coleman, first hand interviews with group members, unissued sides including their rare elusive gospel release and a complete discography. This two CD set is a must for everyone, not just for vocal group fans.

Now on to the Impressions. Curtis Lee Mayfield, born in 1942 in Chicago, had just turned 19 years old when he took his 'impressions' into a studio in 1961 and began recording for the ABC Paramount label some of the greatest songs of the '60s soul movement. Robert Pruter's compiled this two CD set as a tribute to Mayfield's recordings as lead singer of The Impressions, recordings as a solo artist and, most important of all, his extraordinary songwriting ability. Mr. Pruter's restricts his notes to the music at hand but if you want to know more about Mr. Mayfield's extensive production work, and his early days with Jerry Butler, check out Mr. Pruter's excellent book, *Chicago Soul* (University of Illinois Press, 1990). As for the music, you couldn't ask for a better contrast with The Spiders. Here you have Mr. Mayfield's light guitar playing, the interweaving call-and-response of fellow Impressions Sam Gooden & Fred Cash and those great songs: "People Get Ready", "Gypsy Woman", "I'm So Proud", and "I've Been Trying." This two CD set is rounded out by a few of Mr. Mayfield's solo recordings such as "Superfly" and "Freddie's Dead" but it's those great songs with The Impressions that he'll be remembered for. As I'm writing this, Shanachie Records has just announced a CD, *People Get Ready: A Tribute To Curtis Mayfield*. Today Mr. Mayfield lives in Atlanta, unable to perform due to a serious accident in August 1990. He is overseeing the release of his recordings through John Abbey's Atlanta-based Ichiban organization.

Relic Records has just released CDs by The Kodaks (7037), The Nutmegs (7038), The Turbans (7039), The Moonglows (7042), Patti Labelle & The Bluebelles (7043/44). Each CD has notes concerning the history of the group, sometimes biographical details, and most often contains the complete recordings for a certain label. Relic is known for seeking out master tapes & legally releasing vocal group recordings, and for that we should all be grateful. What can I say about these groups? Al Banks (of The Turbans) & Leroy Griffin (of The Nutmegs) both have great voices, and if you enjoy the '50s Doo-Wop sound, these 2 releases are a must. The Kodaks feature 15-year-old Pearl McKinnon, an early female lead and she does an excellent job of capturing that 'kid lead' sound. As for The Moonglows set, this is a live 1971 recording of Bobby Lester's group, mostly acappella, with very few notes. The Bluebelles featured the first recordings of diva Patti Labelle. Here we have "Down The Aisle", "I Walk Alone", and lots of standards (a little too many for my liking) but on original tunes, they can really shout. Great liner notes.

Well, I'd better sign out. Next time, new releases by Bobby Blue Bland, Lester Davenport, Big John Greer, Elmore James, Joe Hill Louis, Percy Mayfield, Roy Milton, Junior Parker, John Primer, Big Al Sears, Lonnie Shields, Big Mama Thornton and O.V. Wright. Remember to Let The Good Times Roll every Wednesday night and Thursday afternoon, and Buddy Guy will be in Vancouver at the Commodore, April 14. ▲

Let The Good Times Roll PLAYLIST

Artist	Title	Label
Bobby Blue Bland	*I Pity The Fool/V. I*	MCA
Otis Grand	*He Knows The Blues*	Volt
Big John Greer	*Rockin' With Big John*	Bear Family
Willis Jackson	*Call Of The Gators*	Delmark
Elmore James	*Dust My Broom*	Relic
Kodaks	*Oh Gee, Oh Gosh*	Relic
Patti Labelle/The Bluebelles	*Down The Aisle*	Relic
Jimmy Liggins	*Rough Weather Blues*	Specialty
Joe Liggins	*Dripper's Boogie*	Specialty
Joe Hill Louis	*The Be-Bob Boy*	Bear Family
Curtis Mayfield/Impressions	*The Anthology 1961-1977*	MCA
Percy Mayfield	*Memory Pain*	Specialty
Roy Milton	*Groovy Blues*	Specialty
Art Neville	*His Specialty Recordings*	Specialty
Junior Parker	*Junior's Blues V. I*	MCA
Jimmy Reed	*At Carnegie Hall*	Mobile Fidelity
Big Al Sears	*Sear-iously*	Bear Family
Spiders	*The Imperial Sessions*	Bear Family
Big Mama Thornton	*Hound Dog*	MCA
Turbans	*When You Dance*	Relic
Various	*All Night Long They...*	Specialty
Various	*Duke-Peacock's Greatest Hits*	MCA
Various	*Shouting The Blues*	Specialty
Various	*West Coast Jive*	Delmark
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On Being Female In The '90s

by Pat A. Burns

Some 20 years after feminism first raised her irate head, she is surely thumping it now in frustration. Progress toward gender equality has been minimal, as recent *Times Colonist* articles demonstrate.

Times Colonist stories with titles like "Winning Looks," "Unzippedy Do Da Designers Bare Spring," "Rising Star Bemoans Degradation of Women in Films," and "Rheaume Leads Poll as the Year's Top Sports Oddity" graced the pages of the Dec. 24 and 31 issues. And their import goes beyond filling space.

Collectively and unintentionally, these headlines shriek the contradictions of the '90s woman's role. Their authors, two female and one male, are *Times-Colonist* staff. The fact that two of the writers are women does not guarantee a non-sexist story. One of the female journalists also perpetuates the myth that the average woman is content to permit the exploitation of her physical attributes to the lowest common denominator of both male and female sensibilities.

The author of "Unzippedy," suggests that the latest designers' dictates will stimulate women to "relieve their sexual boredom." (Whose boredom is being pandered to here?) The apparent "look" for Spring of '93 is intentionally unzipped, unbuttoned, and see-thru dresses, tunics, pants and even bikinis. T-C's fashion reporter said today's "middle-aged matrons," products (there's a dehumanizing term) of the sexual revolution of the 1960s and 1970s, "have done it all and are bored."

"The obvious solution," she went on to say, "is to make sex seem wicked and forbidden again, and here's where you get unbuttoned buttons and see-thru everything." Even Madonna's recent book got honorary mention in the article. In support for the unzipped look, the reporter discussed how sex has become a routine subject—its mechanisms can be described by children, its psychological effect is lauded by sex therapists, and the how-to's of its hygienic aspects are readily accessible information, as it should be for safety's sake. However, the above arguments are blatant examples of media-cracy: another concerted attempt to tell us what to think and to judge women as frivolous.

The reality-gap is furthered by the second female reporter in the same issue (Section E, page 1-2, December 24, 1992). The article "Winning Looks" factually demonstrates both sides of the real-life woman vs. her media-image in the world of hairstyles. Apparently Victoria's W. Greg Young was voted Canada's best hairstylist (out of a field of 55) at the recent Hair '92 competition. His award-winning looks included short and curly styles resembling the "tendrils" of the 1700s, a "Joan Crawford set" of the 1940s, and an "avant-garde" (who's putting who on here?) Medusa; as if women want to be reminded of those misogynistic eras. However, Mr. Young's approach to his clients is to "understand their lifestyles and design concepts based on their physical attributes." His biggest challenge, Young stated, is to focus on styles that require minimal fussing: most women have very tight schedules and tell him so. He deserves a bouquet at least, for recognizing and responding to the needs of a '90s woman, although he is also the author of other styles which try to take us by the "short and curlies."

From the media hype of fashion and hairstyles, the discerning reader takes on the third article of the same T-C issue: "Rising Star Bemoans Degradation of Women in Films," by the male reporter. The article describes actress Adrienne Shelley, who had come to Sooke in November to star in a movie shoot there, as a "pampered and promiscuous movie star who flees to oceanside Canadian bed-and-breakfast getaway with an alcoholic rock star." (Yawn.) Shelley said the Hollywood double standard still exists with a vengeance. Their myopic moguls continue to offer a multitude of similarly degrading roles to women; many scenes (you guessed it) typically require the women to be naked, but not the men. She, herself has been repeatedly offered such roles, but has refused at the expense of the income. On the other hand, Shelley has her own New York theatre company in which she writes, directs and appears in plays like *Missing Children*, and *Morgan Fitting In* — about a man who is suffering from a spiritual pain that the world fails to notice. It would be revolutionary for the U.S. film world to substitute a firm focus on reality for their pornographic fantasy fixations.

We need more actors like Shelley who will not denigrate themselves to the darker instincts of human nature merely to advance their careers. Does anyone understand why thousands of women perpetuate the impression that, collectively, our gender has so little self-regard, that we allow the commercialization of our own sexuality to the deprivation of our humanity? Are we so repressed that we appear to accept this as "normal?" And why shouldn't actresses like Shelley and people like ourselves "bemoan" the depiction of women as the perpetual victim - and the more naked the better?

Well, there really are thousands of unsung women who do succeed by their own talents. Take, for example, 20-year old Manon Rheaume, a professional female hockey player. She was featured as "Sports Oddity of the Year" in the final article pulled from the Canadian Press wire services. The "attractive" (we have to mention that) Quebec goaltender has just signed a 3-year contract with the present Tampa Bay Lightning club of the NHL. The "Oddity" story was prompted when she became the first woman to see action in a regular-season professional hockey game, on Dec. 13. She played the first five minutes and 49 seconds of the second period and allowed one goal while turning back three other shots. Coach Gene Ubriaco left her a note on her locker, "have a cigar, now you're one of the guys." There's more. One year ago, she was offered $50,000 to pose for *Playboy* — sans equipment. She turned them down with an emphatic "not even for a million dollars would I consider such an offer."

Despite the "Oddity" label, Rheaume's accomplishment and her flat refusal to *Playboy* has brought 1992 to a refreshing close on gender issues.

By comparing all four articles, we see the inherent hazards of being female in these decidedly misogynistic times, but as well, how only one genre of the media shapes our thinking in seemingly innocent newspaper articles in our own . The reporting could have been more positive: "Award Winner Styles Hair for Real Women", instead of an implied "This is How You Babes Should Look." And in place of the trite "Unzippedy do da", how about "Designers Grin and Bare U$ Again," rather than praise their unusual artforms hung on their android-like models. Replace the term "Bemoans Degradation of Women" with "Rising Star Shows Moviemakers How It's Done." For the final article, which trivializes the goaltender's success as "odd," substitute "How To Stickhandle The Playboys." These suggestions are easy for the average Jane and Joe to make, as we are free from advertisers who help pay T-C staffs' salaries. ▲

Tafelmusik

Part 3 of a 5 part series

by James Young

I am afraid that the principal justification for Tafelmusik's third Mozart disc is economic. Sony wanted an original instruments version of Mozart's most popular work in its catalogue so the world was treated to yet another recording of *Eine kleine Nachtmusik*. The overtures recorded here provide the perfect introduction to Mozart's operas for that (apparently very large) segment of the entry-level classical market which does not like vocal music. Personally, whenever I hear an overture, I want to hear an opera. If, however, you do not have a recording of Mozart's ubiquitous serenade and like Mozart but not opera, this is the disc for you.

Surprisingly, by the standards of original instruments orchestras, the tempi employed in the overtures are rather restrained. The tempi employed in the overtures to Idomeneo and La Clemenza di Tito are, virtually to the second, the same as those adopted by John Elliot Gardiner in his recent recordings of these operas. Arnold Ostman's recordings of the three Da Ponte operas (*Figaro, Don Giovanni, and Cosi fan tutte*) use considerably faster tempi. Ostman's *Cosi* overture, for example, crosses the finish line in 3:51 while Weil's version strolls in at 4:44. Tafelmusik's *Magic Flute* overture is also considerably slower than that on the new recording by the London Classical Players, led by Roger Norrington (6:27 opposed to 5:58). These tempi are not altogether successful. They are too fast to be courtly and too slow to be playful.

On balance, I prefer the versions of the Da Ponte overtures done by Ostman and the Drottningholm Court Theatre Orchestra. (Remember, though, in order to acquire these, you must buy the whole operas.) Ostman leads a slightly smaller ensemble which works better for this music. At times Tafelmusik's versions seem, by comparison, though only by comparison, a little overblown. Clearly Weil and Lamon were trying to enhance the drama of the works, and they were successful. The overtures to *Cosi* and *Figaro* benefit, however, from a very light treatment. The principal mood to be expressed in insouciance and this calls for a small ensemble and brisk tempi. In both of these overtures Mozart employs the winds, particularly the oboes and flutes, to great advantage. Taken at a run, the wind parts can convey a mood of fun, almost of giddiness. This is not to suggest that Mozart's operas are not profoundly serious works: one need only to think of the great arias of the Countess in *Figaro* and Fiordiligi in *Cosi* to see that this is not the case. But the reference point should be good humour, since this is Mozart's own reference point. The bigger, more dramatic sound of Tafelmusik works better for the overture to *Don Giovanni*, particularly in the dark introductory section of the piece. This opera has, however, a very different character than the other two Da Ponte operas. This is one opera where too much insouciance is decidedly out of place. ▲

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DIAL TA

monday

6 am ROCK: *Monday Sickness*. Get on up and hurl to the music! Strt your week right – blowing chunks through your nose.

8 am FOLK: Hosts Ken and Randy play an eclectic blend of local and other folk music, stressing a balance of gender, social/personal, and vocal/instrumental music.

10 am CLASSICAL: *Orchestra Free Zone*. Deryk does classical.

noon NEWS WEATHER SPORTS

12:15 pm PUBLIC AFFAIRS: *UVic Students' Society Magazine*. Whether it's outrageous speakers, fundraising events, student politics or the price of beer, all aspects of the Students' Society are up for discussion and commentary. A variety of elected student representatives will be rotating guests, and they'll only be a phone call from your inquiring minds. Hosted by Christopher Devlin and Kelly Greenwell.

1 pm GAY/LESBIAN: *This Way Out*. (Syndicated) The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews, and features.

1:30 pm PUBLIC AFFAIRS: *Into the Streets*! The struggle carries on! (La lucha continua.) Beat the warrior within! Find the Reds under your bed! Sloganeering aside, we're a new public affairs show about activism in Victoria and beyond. We'll fill you in about boycotts, cool new magazines and books, and other revolutionary activities. Contact us with your ideas.

2 pm NEW MUSIC: *New Album Review* Rotating hosts bring you the latest in a variety of genres.

3 pm ROCK: *Suzy Nasty Teeth's Big Brother Radio*. Fang and Grinder establish a loveless radio relationship to plague your Monday afternoons. Nothing is sacred.

5 pm JAZZ: *Footprints* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. From the "Alligator Crawl" of Armstrong to the "Giant Steps" of Coltrane. This 3 hour program will favour those artists who fit Lester Young's dictum - "Ah, but can you sing me a song?" Alternates with *EnJAZZimentally Sound*, with host, Jim Fisher, who presents the lesser heard but musically great jazz musicians of the 60s to 90s: Andy LaVerne, Jon Faddis, Bobby Watson, Peter Leitch, Jon Ballantyne, Woody Shaw....

8 pm CENTRAL AMERICAN: *Centro America Al Dia*. (Bilingual) News and views, culture and commentary, and of course, music from Central and Latin America. Broadcast in solidarity with the struggles for peace and justice in Central America.

9 pm WOMEN IN MUSIC: *Beating Time*. Victoria's only show on women and their music. We promise the unusual, irreverent, political sweet and sour.

Mar 15: Rap with a message

11 pm ROCK: *Elf-pet's Musical Muses*. Veteran rock host and ex-Music Department mogul Elspeth graces the airwaves with her eccentrically eclectic musical muses. Alternates with the two Dougs as they become one to bring you a variety of music. New time! Same old shit! Dr. Druggy Dougy and Mr. Drugless Douglas show up occasionally to play all kinds of horrid music, including requests. Lots of babbling about music and stuff by your semi-imformed host(s). Occasional comedy stuff and other inane bits included by accident. Always live. Sometimes boring. Never predicatable. Hype! Hype! Hype!

1 am LATE NIGHT: Two Dugs alternate with Simon Warbly.

3 am GUMBO

tuesday

6 am ROCK: *Mr. B's Ballroom*. Good God! Has it been two years already? That's right, Chris Eng has been rocking the Tuesday morning airwaves for two years now, and this month he has an anniversary super-spectacular planned for you! Join the Ninja, and King Harold, plus special guests, when they'll play all of your favourites, all of their favourites, and have some special album breakings. So welcome to Mr. B's Ballroom. Don't be a wallflower, get up and dance.

8 am FOLK: *Political Spirit Quest Sandwich* Returning from a New Age, Club-Med holiday retreat camp hiatus, Johnny Rotten, disgusted with the vapidity of modern posturing, will perform a weekly ritual, attempting to resurrect music to its rightful places as celebrator, teacher, and crusader. Music of the People! Yes, music to stop shopping and welcome y'all in. Live local talent featured regularly. Now, breathe in...and say Yesss!

10 am CLASSICAL: *Just Say Nono*. You, radiophile, when tomorrow you are ordered to listen to mindless, worn-out music, to Lloyd-Webber and John Williams, there is only one thing to do: Say Nono!

noon NEWS WEATHER SPORTS

12:15 pm PUBLIC AFFAIRS: *VIPirg Waves*. Media Watch exposes lies of our time by uncovering current media mythology.

1 pm METAPHYSICAL: *Magic Happens*. An interview show featuring practitioners of the magical arts, including shamanism, tarot, Rosicrucianism, Freemasonry, witchcraft, cabala, ceremonial magic, voodoo etc. The program will encourage people to broaden their perspectives to allow for the possibility of magic in their lives. Non-denominational.

2 pm COUNTRY: *Lonesome Horsepaddies*. Here are Cousin Mark's Top 5 country song titles:

5. You're the Hangnail in My Life
4. Store Bought Teeth
3. There Ain't a Chicken Safe in Tennessee
2. Yer the Reason Are Kids Are Ugly
1. Peel Me a Nanner

3 pm ROCK: *Everything you Always Wanted to Hear But Were Afraid to Listen To*. Join the Deep Thought Duo, Linda and Michele, every other Tuesday, for a jam-packed moshing, thrashing, intense 120 minutes of music to blow your cranial cavity. Also, indulge your cranium in the Homegrown Talent segment, a quote, and a thought for later... but wait – March 9 we will bring you an All Canadian show, so keep your requests Canadian, eh. And remember, always keep an open mind.

5 pm JAZZ: *Noah Becker Live*. An eclectic mix of jazz music and art-talk , from Victoria's most talked-about young jazz musician/artist

6:30 pm JAZZ: *Jumpin' in Jazz*. With host Noel Greenwood, presenting a survey of the early era of jazz.

8 pm YOUTH: S.A.Y. W.H.A.T. (*Socially Aware Youth With Healthy Attitudes Today*) Featuring Victoria's youth, as they shake down local, national, and international issues. If you are between the ages of 15-21 and would like to get involved in the SAY WHAT radio program phone the Common Place office at 360-0799 or 477-0941.

8:30 pm GAY/LESBIAN: *Out on the Waves*. Gay and lesbian programming that features an eclectic mix of news, issues and music.

9 pm 20TH CENTURY COMPOSITION: *Infrequency*. Alternating hosts Doug Sprenger and Donald Lebland feature an eclectic mix that could include Laurie Anderson, the Kronos Quartet, Charles Mingus, Astor Piazzolla, Kurt Weill or John Zorn; composers and improvisers who stretch the boundaries of 20th century "serious"' music.

10:30 pm ROCK: *The Wonderful World of Sound*. Glen and Tyler celebrate their sixth anniversary on the air by playing the same old garbage you've come to know and love. JEFF DAHL, CREAMERS, BORED, BLAH, BLAH, BLAH...plus, the Top 5 Sound Effects of the Week!

12:30 am LATE NIGHT: Operation Willis frontman Byron plays all the nasty tunes his band won't let him do at rehearsal. New to CFUV, this show bludgeons more than it rocks, and blitzes more than it rolls. Set your volume to stun. Alternating Tuesdays.

3 am GUMBO: *Anarchist Café*. John-Henry and Amandats to convert the world to nocturnal ways in order to stop the corporate machine from brainwashing its 9-5 labour force into buying the big lies. It's not too late!

wednesday

6 am ROCK: *The Chrestomathic Rorquai Decile Show*. The Cruiser still hasn't gotten bored – he still likes music, he still doesn't mind riding his bike at 5:30 am, he still won't pernickety rostrum squireen knot kshatriya crocidolite hydrangea ratatoiuille marasmus roster Van Allen Belt. Join the St. Patrick's Day massacre of drunk people, and enjoy! Make your money work for you! Entertainment blows!

8 am FOLK: A recent move to Metchosin has given Cathy a new appreciationfor rural life and rural folk – tune in for a sampling of her latest batch of 'shine. If it doesn't tap your tow, whe won't play it. Meanwhile, Lucas Eades gives you a taste of the "old country" with a dash of something that's just a little out of place.

10 am CLASSICAL: *The Wednesday Fret*. If life were fair, Mozart and Beethoven would have written for the classical guitar. However, life being what it is, Janice has to rise at some ungodly hour every Wed in order to delve into the unwilling memory of Victoria for more obscure composers. The outcome of this endless search is a two-hour weekly focus on the classical guitar. All periods, solo and ensemble, these guitar pieces are supplemented with other instrumental works of similar period or style. All this, plus info on the guitar scene in Victoria – what more could a guitarophile want?

noon NEWS WEATHER SPORTS

12:15 pm PUBLIC AFFAIRS: Jana and Richard alternate to bring you a variety of issues relevant to everyone.

1 pm DISCUSSION: *Alternate Views* (Syndicated) Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.

Mar 3: Michael Manley: *Third World & New World Order*

Mar 10: Helen Caldicott: *The Fate of the Earth*

Mar 17: Robert Bullard: *Environmental Racism*

Mar 24: Noam Chomsky: *The Columbian Era: The Next Phase*

Mar 31: Francis Moore Lappe: *Living Democracy*

2 pm PUBLIC AFFAIRS: *Common Ground* (Syndicated). Interviews with highly-placed experts from many fields highlight the examination of international affairs and events. Produced by the Stanley Foundation.

2:30 pm EVENTS: *Only in Victoria*. Scene ventage from past, present, and future local bands. None too small, some too great. Interviews, spotlights, blatant name dropping, blasts from the local past. Tune in to hosts Master Slave or Flower. All local bands are welcome. Send us your best. Alternates with CFUV *Presents*, profiling upcoming events presented by CFUV.

3 pm ROCK: *Your Brain on Radio*. If you're looking for some way to impress your friends, listen to Murray and Jenny loyally (we don't play Sven Gali). Call and request your "faves," the older the better.

5 pm JAZZ: *Straight No Chaser*. The dynamic duo is back! The jazz is hot. No tepid fusion is featured. It's the real McCoy, the vindaloo, no vesta curries on this show. Nabil Fawzi and Luigi Fucotti take it away on alternative Wednesdays. OK, OK, so the prose is a little on the purple side, but the music is the best. Tune in and listen.

8 pm RHYTHM & BLUES: *Let the Good Times Roll*. A survey of classic blues n' rhythm. Eric LeBlanc presents birthday tributes and lots of new releases. Send a SASE for playlist of each program.

Mar 3: Little Junior Parker, Albert King

Mar 10: Jesters, Curtis Mayfield, Willis "Gatortail" Jackson

Mar 17: Nat King Cole Trio, Big Mama Thornton, Percy Mayfield

Mar 24: Billy Stewart, Pete Johnson, Albert King

Mar 31: Lowell Fulson, Big Maceo Merriweather, Ma Rainey & Georgia Tom

Apr 7: Jimmy "T-99" Nelson, Dukers, Wayne Bennett

10:30 pm ROCK: *Uncle Dieter's Dead*. Sauté your favourite literary hero with # 38. Learn the secrets held in William Faulkner's secret vault. Experience Abby Frucht's home-made soup. Alternates with *Corrosive Medicine*.

12:30 am LATE NIGHT: B³ and Cam continue to stoke rock's raging flame.

3 am GUMBO

thursday

6 am ROCK: *Emrys' Geek Show*. As you all know, 1993 is the Year of the Geek, and now we are stronger than ever. Generally engineered and cybernetically enhanced, Emrys and his geek loser friends are taking over your society, your tv, and your minds. But first, we will begin by taking over the airwaves on Thursday morning.

8 am FOLK: *Folkin' Around* with Keith Malcolm features 2 special segments for the kids called *Malcolm To My Neighbourhood*. Live performances from local artists will be featured in the next few months.

10 am CLASSICAL: Mystery host gives you a variety of selections.

noon NEWS WEATHER SPORTS

12:15 pm PUBLIC AFFAIRS: John Shafer calls his show *Bad News*. Have a listen and find out why.

1 pm SPORTS: *Sports in the Spotlight*. CFUV's veteran sports director, West Mundy, presents a show interesting to more than just the sports junkie crowd. He won't back away from controversy and will present a varied sort of format. Listen and give it a try; you won't be bored.

2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour*. Eric LeBlanc presents one hour of the best of *Let the Good Times Roll* –mostly new blues/gospel/R&B releases.

Mar 4: Ray Charles, Pete Johnson, Jimmy Reed, Staple Singers, Bobby Womack

Mar 11: Lynne August, Charles Brown, Albert Collins, Joe Louis Walker

Mar 18: Dr. John, Art Neville, Ann Peebles, Wilson Pickett

Mar 25: Bobby "Blue" Bland, Aretha Franklin, Moonglows, Big Mama Thornton

LES

REQUESTS
721-8700

Apr 1: Otis Grand, Alberta Hunter, Amos Milburn, Pops Staples

3 pm ROCK: *Pop-O-Pie Planet*. Pop music! Holy hot tubs, Batman, strip down and get naked. You are in for a whole bunch of sopping wet fun.

5 pm JAZZ: *Jive at Five* and *The Last Set* alternate with *Jazzin' in B Flat*. *Jive at Five*'s Arnold VanKlaveren kicks off the first two hours of programming, and Jim Fliczuk plays more jazz, closing the last hour with *The Last Set*.

Jazzin' in B Flat host Art Simpson presents an interesting mix of blues, ballads and bop, every other week!

8 pm ELECTRONIC: *Earmeals*. Electronic and experimental music and sounds with Brian Lunger and Agustin Luviano Cordero.

Mar 4: A sweet surprise
Mar 11: Under the letter "A"
Mar 18: TBA
Mar 25: La Monte Young: Lost in the drone bone with the pioneering American Minimalist composer

10:30 pm ROCK: Blues. All colours. All hues. All blues, with Thomas Baranyai. Alternates with *Ear Desserts*. Join Cindy and Parge for lots of punk rock and hardcore. See ya!

12:30 am LATE NIGHT: Guy alternates with Paul and company to disrupt the airwaves.

3 am GUMBO: It's absurd. Gumbo like you've never heard. With host Grumble.

friday

6 am ROCK: *Spot the Loony*. This program description is dedicated to Mike's secret fan. Wanted: a magical gigling secret fan for Matt. Smokers need not apply. Or Nazis. Or fish. Llamas welcome.

8 am FOLK: *Folk DIAL-ectics*. Folk antithesis, synthesis, and at least one train song every show, guaranteed. Alternates with *Phreaky Phriday Pholk Phrenzy with Phriendly Pholkster Phil*.

10 am CLASSICAL: Rising from the deep dark dungeons of CFUV the Phantom will be live and in spirit bringing your musical phantasies to life.

noon NEWS WEATHER SPORTS

12:15 pm PUBLIC AFFAIRS: Tracy and Christie alternate to bring you current and topical issues for your listening ear. Deutsche Welle's feature series on the environment, "Rule Over the Earth," continues.

Mar 12: *Where to Put the Garbage*
Mar 26: *PCB and Plastic Bags*

1 pm ARTS MAGAZINE: *Artlet*. Sexually transmitted VU's amongst four consenting, rotating sections.

1:30 pm LITERARY: *Random Frequency*. Poetry, prose, drama or whatever we decide to create.

2 pm PUBLIC AFFAIRS: *Cycles of the Sound*. A new 13-part series focusing on fresh and salt water quality issues in the Puget Sound and southwest BC area. Produced by Environmental Perspectives from Bellingham, WA. People, cities, industry, fishing and recreation all have dramatic impacts on water quality and these impacts feed back into every aspect of the environmment.

Mar 5: *What Watershed do You Live In?*
Mar 12: *Is it Safe to Drink the Water Here?*
Mar 19: *Paving Paradise: Disappearing Waterways*
Mar 26: *Wetlands: Bogs, Frogs, & Water Quality*

2:30 pm TBA

3 pm ROCK: *The Freak Show*. Although under new management, CFUV's after-school holocaust maintains the same high standards of irritating noise and dumb commentary.

5 pm JAZZ: *Circles, Squares and Other Sounds*. Host Lance Blomgren starts your weekend off right with 90 minutes of contemporary improvised music, from free jazz to freak jazz.

6:30 pm JAZZ: *Pushing the Envelope*. Host Ian Cochran concentrates on avant-garde and contemporary sounds. Guaranteed 98.6% bop free! Alternates with Riley Best.

8 pm VARIETY: *Anything But Dead Air*. Let's get down to smashing business! Harcourt may not know what is going on, but Sister Souljah does. Fight the power, shoot the motherfuckers. Commentary and revolutionary rag o' the week too. The bread and roses show at CFUV – pour a shot and tune in: Alternates with *Spartacus*, a sort of how-to-seditiously-dance and entice social unrest hour. Gotta love it. Fight the power; flambé the rich. With poetry, humour and gratuitous sound effects for all!

9 pm ROCK: *The Disciples of Dr. Demento*. Cannonballs aren't fun, Billy. Horsefield, this one goes out to you. And dance. Metal. Birds. Alternates with *Hum Along with Herman*. The best in oral sex. Throwing a dinner party? Entertaining a coalition of nude midgets? Or maybe you're just sitting around smoking a big fatty. Don't bother getting up to change the music, wise up, set the receiver on 'tuner' and get the funk outta your face. You must be high if you think rock & roll will ever die.

10:30 pm ROCK: *Winnie Wincent Inwasion*. Twice a month (at least) you must have your dose of punk wok, metal '83 style, fromage, tv themes, prank phone calls, slags, interviews, Kiss spotlights, jazz, grindcore, arguments, and requests from a tired and sweaty Nipper and Maxxximillion Preteen. Alternates with *Soul Glo*. Let us pour somethin' sweeet on that for you. We're buying, baggin', cuttin', scratchin' & sniffin'. The dope starts here.

12:30 am LATE NIGHT: *Maison du Squid*. Gourmet chef Johnny Hildo slices, dices, and sautés your favourite recipes, from Pixies a la Nova to Smeared Sloan. And remember our motto: "Service with a smile." (Seating available in belching or non-belching sections.) Alternates with *Mixed Metaphor*, every other Friday, 12:30 – 6 am, with George Hodge; 30+ minute sets (intro, guitar, trippy, rock, country folk, international, bluesy, jazz) individually warped for you.

3 am GUMBO: *Mixed Metaphor* continues, with George, every other week.

saturday

6 am ROCK: *Morning Sickness*. Cory will make you oooh, aaaah, aaargh, kaaaak, huuuuhgh, mmmm, and much more.

8 am FOLK/ROCK: *Radio Arcadia*. Listen as your hosts, A. Non & Tipsy, and their herd of delirious critters graze the folk-rocky fields of sound. The eclectic fence surrounds the electric range. Dead, recorded or live, tubular surfin' music for brekkies.

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host *Soitellaan*, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews, and poems in Finnish.

11 am FRANCAIS: *Les Mélomanes*. Host Yves will make you listen to all aspects of French music (rap, rock alternative, hardcore, Quebeçois, jazz) when you listen to Les Mélomanes.

1 pm EAST INDIAN: A *String Of Pearls* (bilingual). Host Narendra K. Varma presents Asian and East Indian programming.

2 pm PLAYLIST: *Playlist Salad*. Only the finest musical ingredients get mixed by the rotating hosts.

4 pm ARTIST PROFILE: *Labelled and Shelved* brings you a variety of thematic specials.

Mar 20: *Dumela Africa!*: Funeral music and mourning rituals

6 pm REGGAE: *Alive and Dread*. Reggae and African music, featuring a roster of rotating hosts.

9 pm DANCE: *Perpetual Motion*. Martin, Tristan and Jane alternate.

10 pm RAP: *Spittin' Rhymes*. Host M.C. Degree keeps your radio bumpin' to the thumpin' sounds around.

12 am GARAGE: *Garage Grooves*. Whoa daddy-O! Dig this groovy crawl through the crypts of fuzz! Every week, Amazing Larry brings you brand new 60s punk from around the world, as well as a variety of "old" garage stompers. Don't be a square...tune in!

1 am LATE NIGHT: With esteemed host Noelle Phillips.

3 am GUMBO: Wanda Cameron brings your musical smorgasbord late night delight that's violating the airwaves. Have no fear nocturnal ones, we're here for anyone who just can't sleep.

sunday

6 am ROCK: *The Bathroom Grafitti Show*, with Tyson Mielke. Every so often a radio show comes along that will be remembered in our hearts long after it has left the air, a show that expands the limits of your imagination, touches your very soul, and says "It's okay to be me". Unfortunately, this isn't it. What is this show about? Read the messages on the walls.

9 am POLISH: Grzegorz Gawronski, Ursula Zelinski and Ewa Caputa present an hour of news and music from Poland, as well as interviews and news from the Polish community.

10 am CHINESE: *City Rhythm*. Chinese language program.

11 am ITALIAN: *Italian Broadcasting System*. Music and news with Don Sforza and Giovanna Greco.

12:30 pm LATIN AMERICA: *Postales Musicales de Latino-America*. Hosts Miguel Alvarenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

1:30 pm JAZZ: *The Eclectic Jazz Show*. From acoustic solos to electric ensembles, host Rod McCrimmon brings you 90 minutes of accessible jazz.

3 pm WOMEN'S ISSUES: *Women on Air*. An exploration of women's issues on both an international and local plain, covering a wide social and political spectrum. Features a variety of interviews. If there is a community event that you'd like us to cover, please phone CFUV at 721-8702.

4 pm MAGAZINE: *From the Blackside*. A program of easy R&B, with interviews and guests from the Black Side, with your host, Jonathan Johnson.

5 pm AUDIO SOUNDSCAPE: *?Frame?* confections that cast no shadow. a mouth without teeth kissing a mouth without teeth... your nails need clipping. just as futile, agreed, but red-handed.

6 pm JAZZ: *In the Mood*. A program of jazz in the broadest sense of the word with your host BJ, a dedicated fan of the genre (you're absolutely right if you guessed the initials stand for Beatnik and Java).

8 pm JAZZ: *Peter Lovric's Jazz Concert*. Put your dancing shoes on with the King of ballroom jazz.

10 pm ROCK/FOLK/ECLECTIC: *Fish and/or Skiff Show*. Revolt, you thick-skulled idiots, while there's still time! Ha ha, no seriously, we love the government. Sliced chin, anyone?

1 am LATE NIGHT: *Pope John Paul Show*. Join John and Paul for a religious experience of disc spinning and poetry reading as they comb the catacombs of the Vatican for musical relics.

3 am GUMBO: Untamed music from the wild kingdom.. ▲

PROGRAMMING MONDAY TO SUNDAY

	Mon	Tue	Wed	Thr	Fri	Sat	Sun	
6	ROCK							6
7								7
8	FOLK						ROCK	8
9							POLISH	9
10	CLASSICAL					FINNISH	CHINESE	10
11						FRENCH	ITALIAN	11
12	PUBLIC AFFAIRS						LATIN AMERICAN	12
1	GAY & LESBIAN / ACTIVISM	METAPHYSICAL	PUBLIC AFFAIRS / EVENTS	SPORTS	ARTS MAGAZINE / LITERARY	EAST INDIAN		1
2	NEW ALBUM REVIEW	COUNTRY	DISCUSSION	BLUES & GOSPEL	PUBLIC AFFAIRS	PLAYLIST	JAZZ	2
3	ROCK						WOMEN'S ISSUES	3
4						ARTIST PROFILE	MAGAZINE	4
5	JAZZ						SOUNDSCAPE	5
6						REGGAE	JAZZ	6
7								7
8	CENTRAL AMERICAN	YOUTH / GAY / LESBIAN	RHYTHM AND BLUES	ELECTRONIC & EXPERIMENTAL	VARIETY		JAZZ	8
9	WOMEN IN MUSIC	20TH CENTURY COMPOSITION			ROCK	DANCE		9
10						RAP	FOLK/ ROCK/ ECLECTIC	10
11	ROCK	ROCK						11
12						LATE NIGHT		12
1	LATE NIGHT						LATE NIGHT	1
2								2
3	GUMBO							3
4								4
5								5

SPECIALTY PROGRAMS

ACTIVISM: *Into the Streets!* Uprising in the streets, dancing on the radio. An action-oriented public affairs show with interviews, news, reviews. **MON. 1:30 - 2 pm**

ARTIST PROFILES: *Labelled and Shelved.* In depth insight into local and international musicians and styles. It just might be your favourite artist/music featured this week so tune in. **SAT. 4 - 6 pm**

ARTS: *Artlet* is a four part look at the arts both locally and globally. **FRI. 1 - 1:30 pm**

BLUES & GOSPEL: *Rollin' 'n' Tumblin'* Eric Leblanc presents two back-to-back 30 minute profiles on major blues artists or labels. **THURS. 2 - 3 pm**

COUNTRY: *Lonesome Horsepaddies*. Country and Western music. Old favourites as well as new releases. **TUES. 2 - 3 pm**

DANCE: *Perpetual Motion*. High energy rhythms don't necessarily mean the latest dance hit. **SAT. 9 - 10 pm**

DISCUSSION: *Alternate Views*. (syndicated). An alternative view of our world through diverse topics of relevance. Host David Barsamian. **WED. 1:30 -2:30 pm**

ELECTRONIC: *Earmeals*. Electronic, experimental, exotic, unusual and unclassifiable music and sounds with hosts Brian Lunger and Agustin Luviano-Cordero. **THURS. 8 - 10:30 pm**

EVENTS: *Only in Victoria / CFUV Presents.* Local music or whoever comes to visit our town. **WED. 2:30 – 3 pm**

GARAGE: *Garage Grooves*. A show dedicated to the 60's garage punk sound. It's groovy...dig it! **SAT. 12 pm - 1 am**

GAY/LESBIAN: *Out on the Waves*. Victoria's own lesbian and gay radio program bringing you the news, views, music and culture of our community – with humour. **TUES. 8:30 - 9 pm**

GAY/LESBIAN: *This Way Out* (syndicated). This news magazine from San Francisco focuses on lesbian and gay issues. **MON. 1 - 1:30 pm**

LITERARY: *Random Frequency*. Poetry, prose, and drama, brought to you with love by UVic creative writing students. **FRI. 1:30 - 2 pm**

MAGAZINE: *From the Blackside.* Program of easy R&B, interviews and guests. **SUN. 4 - 5 pm**

METAPHYSICAL: *Magic Happens*. An interview show featuring practitioners of the magical arts. Non-denominational. **TUES. 1 - 2 pm**

MOVIE REVIEWS: *Flickering Cinecisms*. CFUV's movie connoisseur, James Vitti, reviews movies on the screen and on the shelf. Heard three times daily.

NEW MUSIC: *New Album Review*. New stuff. This and that. From here and there. Every week. No kidding! **MON. 1:30 - 3 pm**

NEWS: If you want to hear a different slant on the news, slow insanity, commentary with the sports reprobates, and accurate Environment Canada weather, this is your cup of tea. Yes indeed, we do exist, no way you can hide now. **WEEKDAYS noon - 12:15 pm**

PLAYLIST: *Playlist Salad*. A two hour extravaganza featuring the best from CFUV's legendary and trend-setting playlist, as tossed and dressed by members of CFUV's music department. **SAT. 2 - 4 pm**

RAP: *Spittin' Rhymes*. A show focusing on rap and the artists behind them. Join "the Fulcrum of Funk" for the best in hip-hop tunes. **SAT. 10 - midnight**

REGGAE: *Alive & Dread*. Roots, rockers, crucial trax, dub, ska, rocksteady, soukous, township jive, zouk, benga-from Soweto to Kingston every **SAT. 6 - 9 pm**

RHYTHM & BLUES: *Let the Good Times Roll*. "The world's greatest D.J." (*Monday, Times Colonist*), Eric LeBlanc, surveys Black rhythm & blues n' gospel. **WED. 8 - 10:30 pm**

SOUNDSCAPE: *?Frame?* Maybe radio people fantasize about being invisible. So they are, finally. Then what? Where do they disappear to? Dead air or the cave of the imagination? Outer space or inside the listener's mind? **SUN. 5 – 6 pm**

SPORTS: *Sports in the Stoplight.* A look at amateur and professional sports. **THURS. 1 - 2 pm**

20TH CENTURY COMPOSERS: *Infrequency*. An eclectic survey of personalities and styles in 20th century composition. **TUES. 9 - 10:30 pm**

WOMEN IN MUSIC: *Beating Time*. Surprise, surprise. There are women in the music industry too. Explore **MON. 9 - 11 pm**

WOMEN'S ISSUES: *Women on Air*. Public affairs concerning women. **SUN. 3 - 4 pm**

YOUTH: S.A.Y. W.H.A.T. (*Socially Aware Youth With Healthy Attitudes Today*). Join Victoria's youth as they hit the airwaves. Local, national and international issues get the shakedown on this program produced and engineered by youth for youth (and the unsuspecting adult). **TUES. 8 - 8:30 pm**

MULTILINGUAL PROGRAMS

CENTRAL AMERICAN: *Centro America Al Dia*. A bilingual show filled with local and international features on the news, politics and culture of Central America. **MON. 8 - 9 pm**

CHINESE: *City Rhythm*. Victoria's unique Chinese-language music program, keeping you up-to-date on news, music and entertainment. **SUN. 10 - 11 am**

EAST INDIAN: *A String of Pearls* (bilingual). A Hindustani program called "Motion ki lari" (a string of pearls). Classical and semi-classical music, ghazals, geets, Punjabi folk music all aimed at the East Indian community for people of all ages. Hosted by Narendra Varma. **SAT. 1 - 2 pm**

FINNISH: *Soitellaan*. Finnish music, ranging from popular modern music to folk and classical music. Finnish nostalgia. News in Finnish language. Interviews, poems etc. in Finnish language. **SAT. 10 - 11 am**

FRENCH: *Les Mélomanes*. Yves presents different facets of French culture. **SAT. 11 am - 1 pm**

ITALIAN: *Italian Broadcasting System*. Don Sforza and Giovanna Greco host this program geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy. **SUN. 11 am - 12:30 pm**

LATIN-AMERICAN: *Postales Musicales de Latino America*. Hosts Miguel Alvarenga and Estevan Baileys present interviews, cultural news and music from Latin-America on this bilingual program. **SUN. 12:30 - 1:30 pm**

POLISH: Ursula Zelinski presents an hour of news and music from Poland. **SUN. 9 - 10 am** ▲

ROCK PLAYLIST

ROCK block-programming can be heard three times a day Monday - Friday, on CFUV FM 102

LW	TW	CAN	Artist	Title	Label
(37)	1		King Missile	*Happy Hour*	Atlantic
(1)	2	*	King Salmon	*Sour*	Break Even/Independent
(24)	3		Daisy Chainsaw	*Eleventeen*	A&M
(-)	4		Ween	*Pure Guava*	Elektra/Warner
(18)	5		Rats Of Unusual Size	*Id, Ego, Superego And Burns Ltd.*	Screamin' Skull
(40)	6	*	King Apparatus	*Hospital Waiting Room*	Raw Energy
(25)	7		7 Year Bitch	*Sick 'Em*	C/Z
(3)	8	*	Thee Headcoats	*Louis Riel 7"*	Nardwuar
(-)	9	*	Hump	*Low Pile Carpet 7"*	Scratch
(27)	10		Therapy?	*Nurse*	A&M
(19)	11	*	Soulstorm	*Darkness Visible*	Epidemic
(-)	12		Henry Rollins	*Rollins Speaks*	Imago/BMG
(-)	13		Ruins	*Burning Stone*	Shimmy Disc
(-)	14		NOFX	*White Trash, Two Heebs & A Bean*	Epitaph
(39)	15		Nine Inch Nails	*Broken*	Interscope
(8)	16		The Gits	*Frenching The Bully*	C/Z / Cargo
(-)	17		Chia Pet	*Hey Baby*	Kokopop
(29)	18	*	Lung	*Magnum Opiate*	Zuluu
(7)	19		The Birthday Party	*Hits*	Polygram
(35)	20		Rhythm Pigs	*Choke On This*	C/Z
(-)	21		Gorefest	*False*	Nuclear Blast/Cargo
(16)	22	*	Bourbon Tabernacle Choir	*Superior Cackling Hen*	Yonder
(15)	23		Screaming Trees	*Sweet Oblivion*	Epic
(-)	24	*	Mystery Machine	*Glazed*	Nettwerk
(14)	25	*	Scrape Chamber	*Scrape Chamber*	Break Even/Independent
(31)	26	*	Various	*Possessed: Nettwerk Sampler 4*	Nettwerk
(9)	27		Lullaby	*Lullaby 7"*	Wild Rags
(13)	28	*	Evaporators	*Welcome To My Castle 7"*	Nardwuar
(10)	29	*	Sex Police	*Second String*	Scuffcakes
(32)	30		Poison Idea/Jeff Dahl	*Dead Boy*	Triple X/Cargo
(-)	31		Tad	*Salem EP*	Sub Pop/Cargo
(4)	32		Various	*A Sides*	Crass
(-)	33		Cosmic Psychos	*Go The Hack*	Sub Pop/Cargo
(49)	34		Carefree	*Videos*	Flight 13
(2)	35		Various	*Death Is Just The Beginning II*	Nuclear Blast/Cargo
(-)	36		Gumball	*Wisconsin Hayride*	Columbia
(23)	37		Assorted Heap	*Mindwaves*	Rough Trade/Cargo
(-)	38		The Darling Buds	*Long Day In The Universe*	Chaos/Columbia
(-)	39		The Pooh Sticks	*Million Seller*	Zoo Entertainment/BMG
(41)	40	*	Zombie Roof	*Fashionably Green*	Independent
(48)	41		Various	*Touch Of Death*	Black Mark/Cargo
(43)	42		Monks Of Doom	*Forgery*	IRS
(-)	43	*	Lumpin' Proletariat	*Wrek Shit 7"*	Independent
(45)	44		Def FX	*Surge*	ESP
(11)	45	*	Various	*Back To The Garden*	Intrepid
(20)	46		Hypocrisy	*Penetralia*	Nuclear Blast
(-)	47		Thinking Fellers Union	*Mother Of All Saints*	Matador
(5)	48		Nuclear Death	*All Creatures Great And Eaten*	Independent
(42)	49	*	Go Van Gogh	*Instant Karma*	Audiogram/Select
(-)	50	*	Splatterpunk	*This Infinite God...*	Fringe

* Denotes Canadian

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Discussion

Didjits
Little Miss Carriage!
Touch & Go

Not as altogether jarring, but I ain't no virgin to them either. Didjits have it together with their pot-fuelled dragrace core. You can almost write a Didjits review without listening to the damn thing because they are so consistently good. No exception here.

Stephen Dohnberg

Godflesh
Cold World
Earache/Relativity

Godflesh, the masters of alterni-death releases, have done it again. This EP featuring the title track, an old song ("Nihil") and two remixes thereof, is great for any of you death-heads who need a change of pace. The drum machine sounds the same in every song, though. You might be disappointed for 10 bucks. If so, gimme a tape and I'll record if for you. It's a cold world.

Fonzie

The Bughouse Five
Solid
East Side Records

Listening to the Bughouse Five's new CD for the first time, I decided I didn't really like it all that much. Most of the songs sound almost identical and the lyrics aren't anything spectacular. However, the combination seems to work because I found myself repeatedly listening to the CD, and subsequently louder each time. For some strange reason, this band sounds much better when it is loud enough to knock things off the walls and really annoy the neighbors.

Although I don't know much about this band except that they recorded in Vancouver, I'm looking forward to any new material from them. All in all, from the past-paced "Solid Gold Easy Action" (my personal favorite) to the surprisingly mellow last track, this is an enjoyable album, and worth checking out.

Shawna Toole

Grand Puba
Reel To Reel
Elektra

As most hip-hop fans know by now, Grand Puba Maxwell has left the Brand Nubians to pursue his solo career. His first album entitled *Reel To Reel* is now out in Canada on Elektra Records. This is a nice sounding album, the choice of samples is original and the tracks come off having a sixtyish soul sound and Puba shows and proves why he's considered to have some of the finest skills in rap today. He can flow to a track like no other MC. Standouts on the album are "Soul Controller" and the title track. Check dis out.

Pipsquak

Jackie Janzen & Travels With Charley
Jackie Janzen & Travels With Charley
Grinning Tree

This is an easy one to get into. The songs are delivered in a free-flowing natural style that shows Jackie Janzen and Steve Mitchell are completely comfortable playing folk, country and blues styles. This is all original material, as well. What makes this release so enjoyable is that simple melodies are embellished with just the right amount of extras: interesting harmonies, convincing blues howls, and terse punctuations with guitar and dobro. Victoria's own Doug Cox handles backup vocals and dobro on this cassette.

Both Jackie and Steve are former members of the Vancouver R&B group The Festive Eddies. This release is quite a departure from full blown R&B however; it is on the acoustic blues cuts such as "Troubled House Blues" that show off Jackie's potential as a singer. A band isn't necessary.

Jackie and Steve appear frequently in Victoria. If you get the chance, check them out. If you want to have a copy of this fine cassette for your bad self, write to #4-1110 Victoria Drive, Vancouver, B.C., V5L 4G5. The only problem with this cassette is that it only contains 6 songs.

Ken Newel

Kreviss
Kreviss 7"
Scratch Records

The third published release from Kreviss, "Unveiled", although slightly monotonous, is a very soft and pretty song. Whereas "You Think" is a more climactic Sonic Youth-esque jam with fucking awesome vocals. Kreviss are eight women and one male that rule live- two drummers! Yes! Impressive and different- do buy.

Jason Flower

Sparkmarker
3 song 7"
Final Notice Records

I've been waiting so long for this to come out. Powerful vamps of heavy "Dischord" overtoned music. They're great live, the vocals pierce right through the music. Great packaging-compliments on the booklet, Kim. "Touchdown" stood out the most.

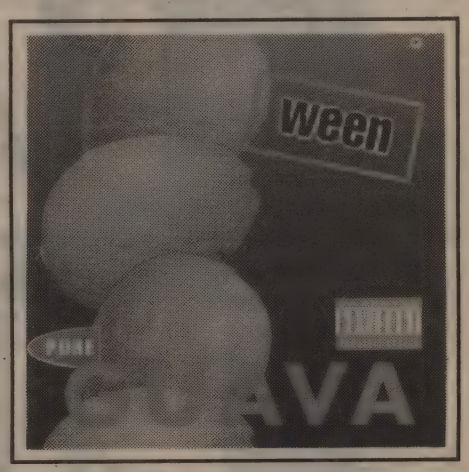
Jason Flower

Star Pimp
Treasure Trail
Boner Records

Damn! They played January 8 in Vancouver, and since there really is nowhere to play in Victoria, they neglected to take the trip. This six-song CD is an indication of a very musically colorful, twisted band. It almost borders on psychedelic except the hallucinations are real, not contrived. So catchy it makes one nervous. Guaranteed if you were to hear this blared frequently out of car stereos there would be many more traffic accidents.

Star Pimp carries the Boner torch into the weird and creative without being too lofty or pretentious. As usual, you have a brain, so find out what you're missing.

Stephen Dohnberg



Ween
Pure Guava
Elektra/Warner Bros.

Oh yeah, it's a major label release, and therefore I was greeted with a parental advisory notice. Fuck off. Anyways, there are very few bands one (being me) can assume immune to even some minor style redirection that seems to come with a major label deal. They are: the Melvins, Steelpole Bathtub, the Butthole Surfers and Ween (and a small handful of others).

To go on, the nitrous-soaked parody of this amazing band is impenetrable. Ween, in their own brilliant way, offer stoned allusions to everything from Sinead O'Connor, Asia, Prince, Marley, Bowie, Styx, Rush.... You name it, and it's probably been digested and regurgitated into beautiful new forms. None of that Weird Al satire shit though. Ween undertake their musical offering with a unique and accurate interpretation of our fucked up world. This analysis is too inadequate anyway so take some money, buy any Ween release you can find, set aside your self-righteous, straight-edge, ultra-conservative, cliche- and rhetoric-ridden pretensions and get cooked with Ween, 'cause you're all gonna fry anyway. *Stephen Dohnberg* ▲

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m 8 • Sweaty Nipples & Sonic Brain Jam
t 9 • The Cultivators
w 10 • The Dirty Dozen Brass Band
th 11 • Thomas Trio & Red Albino & A Boy and his Dolphin
f 12 • Barney Bentall & Legendary Hearts
sat 13 • TBA
m 15 • Mary's Danish & Grant Lee Buffalo
t 16 • Dutch Mason
w 17 • Northern Junk & Rose Chronicles
thfs 18/20 • Stoaters & Muster'd Punt
m 22 • Imagineers & Hoodlum Empire ☛
tw 23/24 • Edward II & Red Hot Polkas
thfs 25/27 • She Stole My Beer & Seventh Stone
m 29 • TBA
tw 30/31 • Bourbon Tabernacle Choir ☛
APR th 1 • Fleshtones & Cadillac Tramps
f 2 • Buckwheat Zydeco
s 3 • Me, Mom, and Morgentaler
m 5 • Kenny Neal
tw 6/7 • Pursuit of Happiness ☛

☛ Q 100.3 FM PRESENTS

Lunatic JUMPS TO VIDEO

by Jahnathan

The Lunatic is a new video release from Island Movies. Set in Jamaica, the soundtrack features reggae and soca music performed by Toots and the Maytals, Donovan, Admiral Tibet and other Caribbean stars. The film follows a crazy Jamaican named Aloysius. In the opening segment, Aloysius is seen outside a public school house listening to the class learn the meanings of multi-syllabic words, which he repeats to himself and eventually adds to his name in a long list: Aloysius Idiomatic Gossamer Longshoreman Technocracy.

Aloysius lives on the property of Herbert "Busha" McIntosh, a wealthy white man. "Busha" is obsessed with finding a final resting place, away from his family plot in the nearby town of St. Ann's, where his grave would be "wee-weed on" by goats and cows. However, his wife is adamant about them both being buried in St. Ann's.

A large German woman appears on the scene and takes Aloysius as a lover. That's when the fun really begins. To say much more would possibly spoil the enjoyment of a very entertaining movie.

All the acting is top-notch, as is the script and direction. Close attention must be paid to the often amusing dialogue, especially for those not well-versed in Jamaican patois.

This video is available at your nearest video centre. Enjoy! ▲

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Perpetual Motion Top 8

ARTIST	TITLE	LABEL
.808 State	Gorgeous	Warner
The Beloved	Conscience	Warner
Fini Tribe	An Unexpected Groove Treat	Sony
Bigod 20	Steel Works!	Waner
Moby	Next Is The E (CD S)	Sony
Utah Saints	Utah Saints	Polygram
Sunscreem	O_3	Sony
Bizarre Inc.	Energique	Sony BMG

Perpetual Motion is heard every Saturday evening from 9 - 10 pm on your alternative voice CFUV FM 102

FUZZiN' OUT with Amazing Larry

"Amazing Larry on Canadian Fuzz `Zines"

I suppose the tern "fanzine" could apply to any publication directed specifically towards the "fans" of something. But I think most of us *Offbeat* readers think of fanzines as being associated with some kind of alternative music. In the non-commercial music world, fanzines are a necessary feature, as they provide the only form of promotion many of these bands will ever get. They range from the expensive glossy-paper and colour format 'zines to the classic (and much more common) stapled photocopied fanzines. In the world of garage, the fanzine is essential for spreading the words, sounds and looks unique to the movement. Important garage fanzines of the past and present include *Freakbeat*, *Ugly Things*, *99th Floor*, *Kinetic Vibes*, *Misty Lane*, and *Bucketfull of Brains*. In Canada, there are three main garage fanzines: *What Wave*, *Feline Frenzy*, and *Cryptic Tymes*.

Feline Frenzy is definitely the most 60's-ish looking of the three. Editor Glynis Wilson has a real flair for mid-60's fashion, and her 'zine is always crammed with old magazine ads and graphics depicting fab guys & gals in groovy gear. The bands reviewed in *Feline Frenzy* are given huge praise in the best 60's fan tradition, and only the really "retro" garage bands make it into the 'zine. Glynis has been a big promoter of garage bands for many years now. Her long running radio show, The Fuzz That Was (similar to CFUV's Garage Grooves), kept her home town of Toronto hip to all the new and old bands in the scene. *Feline* is still in full swing, and you can get hip by writing to *Feline Frenzy Teen 'Zine*: c/o Glynis Wilson, 160 Huron St., #501, Toronto ONT., M5T 2B4.

The best-known Canadian garage fanzine is *What Wave*. Over the years, editors Dave and Rena O'Halloran have brought to light some of the best garage (and other) bands from all over. Many issues of *What Wave* included free tapes and 7" records. The 'zine gave birth to the What Wave record label, which has put out a Minstrels EP, and that great compilation album *Mr. Garager's Neighborhood*. Although predominantly a garage fanzine, *What Wave* has in the past offered reviews to rock, punk, and rockabilly/country acts. Other strange features of *What Wave* include "Pigshit" by Gary Pig Gold, and that bizarre wrestling section entitled "Rasslin". According to the latest issue, many back issues of *What Wave* are still available for order. Write to: What Wave, 17 Erie Ave., London ONT., N6J 1H9.

Somewhere between the purist 60's format of *Feline Frenzy*, and the more open-garage-door themes of *What Wave*, is the relatively new *Cryptic Times*. Issue #4 just came out, and offers insights to all the latest garage and garage-related bands worldwide. Regular features include "Videodrone", a look at B-movies and underground video releases, "Ear Piercing Powerpop" (formerly "Ear Piercing Punk"), "Lysergic Library" and "House of Wax". Former 14th Wray drummer, Alan Wright, is the editor of this one. It originated in Kingston, but has since moved to Vancouver, and as I understand it, will soon be moving to Seattle. Get Cryptic by writing to *Cryptic Times*, P.O. Box 4402, Vancouver B.C., V6B 3Z8.

Also, look out for Victoria's first garage fanzine, YETI! Issue #1 should be out by this summer. And listen to all the latest in the world of garage first-hand, by tuning in to CFUV fm 102, Saturday at midnight for Garage Grooves with yours truly. Keep groovin. ▲

Activism hits the airwaves!

by Chris Vance

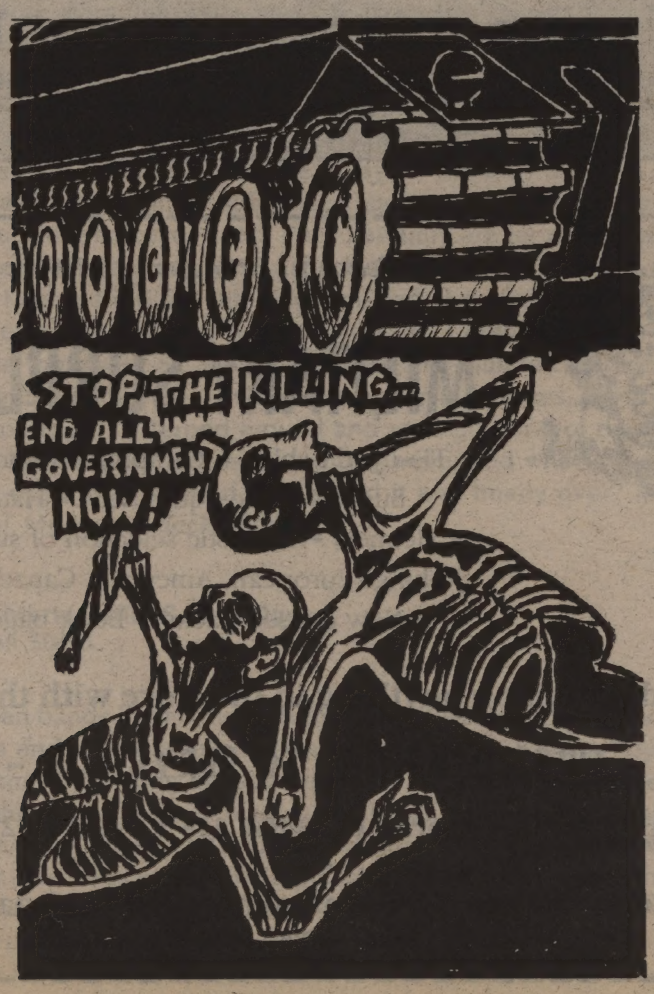
Starting Mondays, 1:30-2:00 pm, CFUV will begin broadcasting the news and views of the revolutionary generation in CFUV's newest show entitled *Into the Streets!*. This public affairs show wastes no time in merely describing the horrors of injustice and global capitalism, but rather cuts to the chase by covering real action being actively taken to force immediate social change. Our format is interviews, commentary, reviews and a very funky theme song.

Issues to be discussed this month include, alternative health care and combatting the established medical elite's death fixation; the right to reproductive choice and defending abortion clinics; book reviews; alternative publication overviews; and activist announcements.

The program hopes to key into the Victoria activist community by providing a media outlet to discuss tactics and means of furthering the struggle. Since the laws of the land do make sedition a crime, we take it upon ourselves to test the limits.

There are no sacred cows. The student movement and politics of ecological defense will be questioned and argued without the bent of anti-leftism nor the snare of blind acceptance to the alternative establishment. And we haven't even mentioned the activism surrounding the resistance to continuing Canadian colonialism on Native Nations. The list of ideas and issues is endless, as is our fight for stronger communities, overall respect and active empowerment.

Hosts Jezabel, Tom and Chris can all be reached through CFUV. Just say fight the power and they should know who you're asking for. *Into the Streets!*, on Mondays 1:30-2 pm. ▲



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Flickering **Cinecisms**

by James Vitti

Hi, I'm James Vitti and this is Flickering Cinecisms: a review of movies on the screen or on the shelves.

This year's 1993 Victoria International Film Festival opened with *Passion Fish* from independent screenwriter and filmmaker John Sayles. Sayles personifies the determined director who by necessity infiltrates the landscape of multi-million-dollar projects. He sees two kinds of financing: the "right" money and the "wrong" money, the difference being the director's final say over a movie designed to make nervous people money.

Most often Sayles invests his own cash from film royalties, screen plays and acting gigs in other independent features.

His first employer, exploitation filmmaker Roger Corman survived on negotiated advances. By recycling everything from sets to stock footage, a three picture contract would have its entire budget on the screen by the last picture.

By comparison to moguls like Zemekis or Lucas, renegades like the late John Cassavettes or Robert Altman just make more movies whether they have the cash or not.

With this year's Victoria International Film Festival, Mike Gower of Cinecenta and Howie Segal of the Roxy Cinegog, local mavericks themselves, have pulled together some of the more singularly committed movie making.

Contrary to the popular image of the B-movie producer-director, making a film without significant financing requires a disciplined realism about the craft. Critics are still marveling over Nick Gomez's *Laws of Gravity* and its $38,000 price tag. Satisfying what John Sayles calls the formal exercise of writing for a low budget production, Gomez tells the story of a couple of street punks and a sudden infusion of handguns into their neighborhood. With its evocative dialogue and the pan and scan of a single take *Laws of Gravity* has a documentary look.

With the ever expanding offerings of reality programming on television, witnessing the "truth" has become a prerequisite for any film. There's been a blurring between the distancing entertainment spectacle and the inevitability of personal tragedy. So throughout the schedule of the Victoria International Film Festival weaves a commitment to a cinema of jarring accessibility.

Not surprisingly, women directors who, by definition, are low budget independents, offer the most challenging of the Festival's cinema verité. These are uncompromising documentaries too real for commercial television.

Barbara Kopple's *American Dream* is the dynamics of a bitter strike fought over jobs held hostage to deep wage cuts.

Shot with some of Victoria's own landmarks, *Forbidden Love* presents the '50s underground lesbian culture through suggestive pulp fiction like *Venus of Lesbo*.

Monika Treut, the director of the life affirming pornucopia *My Father is Coming*, interviews four women. Conversation ranges from the healing potential of sex to the plastic nature of gender boundaries.

Even a docudrama like Brenda Longfellow's *Gerda*, the "party girl" who brought about the downfall of two members of Diefenbaker's cabinet, demonstrates the disquieting cost effectiveness of reality.

Inheriting the high risk inventiveness of the North American independent, is the latest generation of filmmakers from Hong Kong. These four Chinese films comprise a high energy mini festival at the core of the International Film Festival.

Nothing is unusual about a fortnight separating the wrap of a film shoot and its theatrical premiere. For the Festival's *Once Upon a Time in China* II, director Tsiu Hark left himself only five days for the final edit, to dub dialogue and to mix sound. Hark infuses late 19th century power politics in China with hyperkinetic action sequences.

For anyone who has seen all three instalments of Ching Sui Tung's *A Chinese Ghost Story*, they know not to fear sequels. His Swordsman II devotes as much flash to its transsexual magic as its swordplay.

Huan Yu Shan's *Twin Bacelets* is unique in being the first lesbian coming-of-age film produced on mainland China.

In *Center Stage*, China's greatest star of the silent cinema, Ruan Lingyu comes to embody the growing fear facing Hong Kong as the year 1997 and with it the reunification with communist China approaches. Like the Festival itself, this unconventional bio-pic is a collage of historical evidence, dramatized reconstruction, raw documentary and speculative fiction.

The 1993 Victoria International Film Festival will be showing many more films. Some include Sven Nykvist's ethical dilemma entitled *The Ox* and Stephen Gyllenhaal's poetic journey into a family's past portrayed in *Waterland*.

Most movies are exhibited at both venues. Check the Festival's complete listing for locations and show times. The Festival runs until March 11th.

This has been James Vitti for Flickering Cinecisms: Go out and see a movie then talk or argue - just as long as you put words to the pictures. ▲

In an effort to spawn more local acts, Offbeat is now offering this directory as a free service to local musicians.

Wanted, **bass** player and **keyboard/piano** player for 50s/60s rock band. Covers and originals. Contact Clint Hansen, 386-8824 or Bryce Morrison 478-5948.

Bass player wanted for all original band serous about being in the music business. Contact 598-0453, no glam or country please.

Devoted guitarist seeking horny fellow band mates, **vocalist, guitarist, pianist, banjo**, etc. I am bettering my vocal and guitar skills daily. Influences include Soundgarden, Pearl Jam, Spirit of the West, The Tragically Hip, etc. Contact Andy at 598-0861.

Horns apply here! Original band needs sax, prefer **tenor**, alto and vocal abilities an asset. We have gigs, new demo, and a rehearsal space. Contact Scott at 381-5884 or Bob at 381-0426.

Drummer wants to get into a funky band. 15 years experience on the drums, 7 years on guitar. 12 songs ready to record. Influences include Iron Maiden, Led Zeppelin, Black Sabbath, Jane's Addiction and Jeff Beck. Contact Bob at 388-0426.

Female **vocalist** seeks musicians to build jazz/blues repertoire with. Contact Penny at 592-6769.

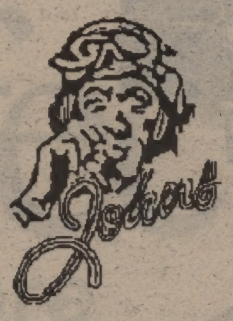
Musicians wanted! Looking for musicians to play weekends doing classic rock and roll, country and rockabilly. **Drums, bass, guitar**, and **vocals** needed. Contact 385-7351, message.

Bass player needed for alternative powertrio. We have a jam space and lots of time and ideas. Vocal and writing ability an asset, but not a necessity. Preference given to to someone under 21. Influences include Rollins, Alice in Chains, Carcass, Dayglo Abortions. Sense of humour a must. Contact Byron 652-0681.

international women's day

MARCH 8TH

Tune in to CFUV for a full day of women's music, public affairs, and interviews.



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Live & Loud

Seventh Stone & The Bourbon Tabernacle Choir
Harpo's Cabaret, Jan. 22/93

Dave Wall is mingling with the rest of Bourbon Tabernacle Choir and the three members of Victoria's Seventh Stone before he goes on to perform. Seventh Stone have just come off stage, proving that they don't play great blues for a bunch of young white guys, they just play great blues. Wall mentions that he is excited. He carries in his pockets one rubber band, a twenty dollar bill, a note for the guestlist, the keys to his Toronto apartment, his passport (which is the only piece of ID Wall owns that has his picture on it), Stephen Sondheim lyrics, a ticket stub for a New Year's Eve concert at Toronto's City Hall (the stub has written proof that Dave Wall is, in fact, an "Artist"), his health card, and finally a cassette featuring the singing talents of Brian Wilson's wife, Marilyn. Kate Fenner is drinking a Kootenay True Ale, and talking to guitarist Chris Miller. She says that her favorite album of 1992 is *Main Offender*, by Keith Richards, and that her favorite Toronto band (other than Bourbon) is The Rheostatics. Chris Miller takes a size nine and one half shoe, and was recently able to get an almost brand new pair of Greb Kodiaks from his father in exchange for a big glass of soda water. He expects to be giving the boots to his son, if he ever has one. Miller enjoys home-made pasta. Seventh Stone arrived at the show in a Volvo four door sedan. They smoke Benson and Hedges Blacks, and look like they are about twelve years old. Dave Wall's final words to me were: "It's better to be rich and healthy, than it is to be poor and sick." Bourbon then took command of the stage and the audience at the same time, proving to everyone why they were booked for three shows when most bands are only booked for one.

Scott W. Gray

Colour Out Of Space & Melvins
Harpo's, Feb 15/93

I knew, partially, what people were in store for with Colour Out Of Space. Pearl Jam, Helmet and Soundgarden. This band, when they made what, as far as I knew, was their stage debut last April in Sidney, garnered more respect from me than almost any local band ever had. In fact, they reminded me of the Melvins in a remote sort of way, and it struck me that they could evolve into something even better. Of course, only I and a select handful of others felt the same. The others were there to see the Dayglos and Shutdown (certainly nothing against those bands), and Colour "didn't have enough energy" for them. This negative response led them to drop Jason Bonneau (Pigment Vehicle) from the vocal position and pick up this new guy, and then write eighth generation Seattle imitations because they're "more accessible" (read "more like Cream of Wheat"). On this night, they had no business being up in the band room with the privilege of possibly being able to walk upon Buzzo's shed ear hair. To top it off, the singer, in announcing their last song, said something like, "Stick around for the Melvins. They'll blow you away." As if anyone but your guestlist jock pals wasn't praying that you'd get the fuck off the stage and find a worm hole to shrivel up in. Colour no longer has my support, nor, evidently, that of the majority of the early bird crowd.

First, Dale appeared. What, is that his kit? Sure, that's the biggest tom I've ever seen, and there's a fire bell in place of one of the cymbals, but that looks like a kit I saw at a garage sale next door. But it's Dale! Hey, there's Buzz! Oh my god, it's Buzz! Wow, I didn't even notice those stacks! He's all dressed in red! Hey, where's Joe? Hey, who's that? What's going on? Anyway, for some reason Lori showed up to play bass (she's in the Ozma sleeve picture, holding the cat). Right on! They all looked incredible. Lori started banging "Eye Flys", Dale hit everything simultaneously once every 20 seconds, Buzz started feeding back, and the show was on. This first set was the "slow" set, where they also played "Vile" and an inordinate number of songs I didn't recognize. So they must be the new ones! A new album! On Satan, I mean Warner Brothers. We'll wait and see on that. And I must mention that my friend Scab noticed that Buzz at some point played a slide guitar using a Duracell battery.

Then they started the second set with "Nile Song" by Pink Floyd! What an unbelievable song for them to cover. They played "Zodiac", the best song ever written. They played the best, most fundamentally heavy set ever played. They are the best band that has ever lived. They certainly are far more than Harpo's deserved. I'm serious! This was pretty much the most significant event of my entire life. And I got a shirt! On the side, I'm glad they didn't overdo the Kiss thing. One of their shirts had an allusion to Kiss, so I didn't buy that one. Dale ended the whole thing with an agonizingly slow and thunderous reverb-ridden bass drum solo at the end of "Night Goat". He put on his clothes, got up and said, "Hi, I'm Dale. Goodnight." I turned around and realized none of the crowd had gone home yet. The Melvins left us all wanting more, and when's the last time you walked out of Harpo's without being glad it was finally over? My faith in music is restored. My broken neck will heal.

The Cruiser

Mr. Sunshine & Martensville & Pork Queen
Hump House, Jan 30/93

Three one-man bands in one night! Here's how it went: I arrived and paid my three bucks and then had my wrist assaulted with a Banana Royal rubber stamp. I stood there, drinking my soy milk, waiting for the first band to start. Dammit, I thought getting there at 9:30pm would be quite early enough to catch the opener, but I was mistaken. From all accounts, Mr. Sunshine (Noah from Banana Royal on bass) was extremely impressive, and I have no reason to doubt this claim. I'll have to catch it next time.

When I arrived, Martensville (severe apologies for last month's misspelling) made its appearance. It's still heavy and it's still fun to watch Ron dance around but man! does it ever sound like Godflesh. He got Soma from King Salmon to sing one again but that didn't work out because the mic kept feeding back. But then Ron himself sang one, and that's what a lot of us wanted to hear. All of us Infect and Drøne fans were delighted. All the TV commercials Ron (audio) taped to play before and after the set were mildly agonizing. The fun part is thinking of puns to yell at Ron to see if you can make him smile. Anyway, I still want a tape.

Then the Pork Queen from Vancouver came out. He had his instrument case full of things like a kid's bicycle horn, a ukulele and a little harp, and he had a record that teaches kids not to let strangers touch their private parts. It seemed like he was setting up for a really long time, but actually that was the show. Experimental free jazz, I guess. That's fine, but the only fun we had was yelling puns at him too. Then he huffed some nitrous and danced around, and the show was complete. There are Pork Queen records around, so find one and support your local freaks.

Wait, the show didn't stop there! Hump decided to play, since their bassist, Dale, came back from Vancouver for the weekend and they hadn't jammed together for a while. Also they were scheduled to play the Cruel Elephant six days later. So they played, and it was Hump. The nitrous bottle went around and whoever was standing up enjoyed watching people writhing on the floor, being blinded by the slide projector and deafened by the sampler. The show ended with nobody left standing except me and Scab.

Please, people, go to the Hump House next time they have a show. It's not cramped or hot or anything and I can't remember ever being really bored there. And they guys need to pay their phone bill eventually.

The Cruiser

Cliff Harper

THE WOODEN LARYNX SHOPPE

A True Radio Story

by Don Bergland

Dexter Hanlan was a moderately successful radio announcer in Spewford, B.C. He was a good announcer and had a following of dedicated listeners. Although he generally considered himself traditional, conservative, and a supporter of the status quo, he always felt a certain thrill when he was challenging established beliefs. Little did Hanlan know that he was soon to allow the hell fires of pride to enter his life and dominate him with the obsession of unchained human passion.

It all began when he took a new route home from the radio station one day. As he strolled along, he passed a store he had never seen before. In the window were beautiful old-fashioned, traditionally styled wooden larynxes made of pure oak, spruce, ash, maple, and mahogany. They were beautiful. He had only read about these in books and heard about them in stories passed on to him by his grandfather. But here in front of him in the window were wooden larynxes of classical style and quality worn by people who lost their voices by accident or in battle. Hanlan was indeed impressed. None of the currently popular plastics or flashy metals. Just old-styled larynxes of pure wood.

Hanlan spent the better part of the waning afternoon just examining the spacious show window. He would study a blue spruce larynx until his eye would blur and then he would bring them back into focus on a new wooden masterpiece. His eyes would unfurl along its woody surface, as he dreamed of the soft hollow sound it would make while talking, or the expressions of admiration it would elicit from friends and acquaintances.

During the month, the Wooden Larynx Shoppe was never far from Hanlan's mind. He walked by it every day and spent his afternoons pressed against the window, enthralled with the display of wooden larynxes. It got to the point where he hated having a good larynx. He cursed his affliction. Why was he born with great vocal cords and a finely constructed larynx. Why couldn't he have been one of the lucky ones who had larynx problems or defects? He began to hate his voice.

One day, Dexter Hanlan could restrain himself no longer. He decided to go in the Shoppe and look around. Why not, he asked himself. They were beautiful works of art, and he was only interested in looking or perhaps in touching one, or two. Perhaps he could even hold one against his throat. He opened the door, and entered. In the next few moments, he would take a step into the world of egocentric hell fire. He would experience a desire that would alter his life forever. As he stood there looking around, his heart skipped a beat in sheer joy when he saw the sign above the counter. It said, "Surgical amputations performed free with the purchase of any wooden larynx." ▲

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